



## Cutbacks Week

# The Protest Grows



Students gathered in the Meeting Place last Tuesday to hear principal Paul Fox, Vice-Principal Desmond Morton, and OFS chairperson Miriam Edelson speak on government cutbacks. Students expressed disappointment that no government spokesman was on hand to catch the flack.



## St. George "lapsed into senile dementia": Morton

By Bogna Jaworski

"Cutbacks" arising from financial restraints in university funding may hinder but will not endanger Erindale's bright future, students were assured at last week's forum on "The Future of Universities."

The forum was part of 'Anti-cutbacks Week' organized by the Ontario Federation of Students to disseminate information about 'cut backs' and the effect they have on the quality of students' education.

"Cutbacks may come and cutbacks may go," stated Erindale College principal, Paul Fox, "but Erindale will remain." The college, he feels, has the resources

which will help it 'weather' financial restraints.

By skillfully moving about administrative resources, through taking advantage of the attrition of staff, the college may be able to save money without cutting faculty, Fox said.

Additionally, by providing attractions for students through increased scholarships (received from UPDATE funds) and by continuing to provide the unique educational assets found at Erindale the college will be able to cope though not without some loss in services.

"Next year, we shall have to make reductions which were too

painful to make last year," Desmond Morton, vice-principal of Academics at Erindale, told the students at the forum. "In some ways, because we have done our planning better and farther in advance, we know what losses will cost us better than in the Faculty of Arts and Science, for example, and we have been able to plan them more intelligently."

Morton asserted that Erindale's future is guaranteed "long after the St. George campus has lapsed into senile dementia."

He told students that he was "amazed" and "dismayed" at the "resources wasted on the development of elaborate procedural

mechanisms" and "enormous cost implications" of decisions made by the downtown campus.

Both Fox and Morton agreed that financial restraints will continue in the future. The colleges and universities will have to adjust to these restraints and learn how to best cope with them.

Miriam Edelson, chairperson of the Ontario Federation of Students, urged students to join in protest against cutbacks by attending the November 16 picket at Queen's Park.

The government will soon be releasing its announcements concerning tuition increases and funding. Edelson said the picket

will tell government before the announcements that students oppose cutbacks.

Morton feels that picketing Queen's Park will not be a very successful endeavour. The government is just responding to community attitudes, he stated, and therefore, these public attitudes towards post-secondary education are what should be changed.

When asked whether Erindale will continue to remain part of the University of Toronto, Morton answered that there were advantages in remaining a part of the university but that theoretically Erindale could be quite effective on its own.

## News

The cutbacks story across the U. of T.  
... page 3

## Views

A unique Canadian group researches disarmament  
... page 8 & 9

## Sports

Ball-bouncers bonk backboards.  
... page 10

## Shorts

Students evaluate the state of their education.  
Feedback.  
... page 6

## Shows

Medium II slips a disc.  
... page 12 & 13

# Credit Notes

## Book 'em, Danno

The Scarborough College Student Council held a referendum last week asking students to contribute \$10 each for the building of a new library.

Since 1966 the number of students has increased from 190 to 3,500 but the library has not expanded enough to accommodate their needs.

"The existing dispersed library is costing us \$50,000 more to operate each year than a properly integrated space," the SCSC stated.

UPDATE funds had been promised to the college for that purpose but no donors have been willing to contribute to the cause, therefore the student council has decided to take matters into their own hands.

If each student would agree to the donation then \$400,000 could be collected to get "the University off their backsides and get...the library" they need.

## Oops...

In last week's Medium II article entitled "Strike averted at U of T", an error of misconception somehow sneaked in. The article should have read "...workers may retire at the age of 65 years with complete pension benefits (as opposed to the 68 year stipulation under the old contract)..." Our apologies for any inconvenience and bruised toes....

## Political Platitudes

Ranting and raving should be the order of the day this evening, as Erindale Principal Paul Fox and noted Toronto psychiatrist Dr. Irving Schiffer will proffer their opinions in a Political Economy seminar entitled "The Psychology of Political Leadership".

The seminar is the first in a series to be offered by the Department of Political Economy. This week's seminar will be presented, at 8:00 p.m. in the Council Chambers of the South Building. Attendance is free, and all interested parties are welcome to join in the frivolity.

Dr. Schiffer, a professor of psychology at the U of T, has just recently published a book entitled *Charisma, A Psychoanalytic Look at Mass Society*. Dr. Fox is well known for his analysis of the Canadian political scene. Together he and Dr. Schiffer should shrink the topic down to an understandable level.

## Librarian will go home early

By Dan McKitterick

A university-wide 3.5 per cent cutback may result in the reduction of library hours and the non-replacement of resigning or retiring staff, it was announced last week.

At the meeting of the Erindale College Council's Executive Committee, Vice-principals Desmond Morton and Robin Ross explained how the 1979-80 budget may be reduced to deal with government cutbacks.

Erindale will be continuing its recent policy of not hiring replacements for any vacancies in the staff that have resulted from resignation or retirement.

Morton told the committee that the cutbacks in the Humanities alone were equal to the loss of four staff positions. Later he told Medium II that teaching has always been the first priority at Erindale and everything below it will be an "earlier victim" of cutbacks.

Morton said he is expecting to receive more money from the University in the form of 'ad-backs' to partially offset the cut-backs.

In his address to the committee, Ross said the Physical Plant will suffer the largest loss of funds in the administrative budget. However, library cutbacks may affect students more directly.

Ross said the library may have to close its doors one hour earlier from Monday to Thursday. The alternative to this would be shutting the library completely on Saturday.

The library will try to get ad-backs for its books and staff budgets. Ross said it will be necessary for the Physical Plant to let one or two of its members go but he stressed that the College must give them "proper and decent notice."

The College will also ask for an ad-back for the security force that Ross said is now too small in

numbers for the area it patrols. However, he admitted that there is little hope of ad-backs coming in this area.

Other sections in the administrative budget affected by cutbacks are the registrars' offices, the campus and health services, athletics and the bus service provided by the College. Ross said that it would be necessary for Erindale to raise the fares in the latter category.

Ross told the committee about the situation of ancillary services such as parking, residence, and food. Since these services do not receive funding from the university and must survive on their own merit, they are not directly affected by cutbacks.

Whereas parking and residences are doing fine, the food services are not turning over a profit. Ross said that he sees no way for them to break even and he is not sure of what to do.

One of the two possible solutions is to make up for the cafeterias deficit by taking money from the parking surplus. Another solution is to close down one of the cafeterias. For all intents and purposes that would be the North Building cafeteria.

Morton said it would be a "stupid thing" if cutbacks continue since anyone who takes "the heart and blood" out of a money-making institution "should be locked up in a lunatic asylum".

Enrolment figures at Erindale showed 3,374 full-time students and 1,149 part-time students attending for a total of 4,523. The comparable figures for last year were 3,583 full-time and 1,063 part-time for a total of 4,646.

The important "full course equivalent" figure on which government funding is based is 18,502 compared to 19,565 last year.

Principal Paul Fox commented that although the numbers are "not as good as they might be," there is no cause for alarm.

The decrease in staff has resulted in 10,000 volume backlog in cataloguing, and a 2,000 volume backlog in book binding, Scovil stated.

# OPCCA President Lashes Out Against Criticism

By Ken Marella

Doug Reid, President of the Ontario Progressive Conservative Campus Association (OPCCA) recently gave a speech at Brock University in which he criticized the "anti-cutbacks" campaign currently being waged throughout the province. Reid (himself a student at the University of Toronto) defended the Ontario Government and more specifically the Ministry of Colleges and Universities against recent criticisms before an OPCCA crowd.

Reid stated, "The 5.9 per cent spending increase given to the Ministry of Colleges and Universities (MCU) was one of the largest increases among all ministries. In 1977-78 the student-staff ratio was 12:1 and will drop further as enrolment declines. It makes sense that as the number of students decreases, so should the number of staff."

## Libraries get cut books

By BOGNA JAWORSKI

Students can expect further reductions in the central library system's services resulting from increasing financial restraints within the university, according to Barb Stewart, president of the Graduate Students Union and Francis Scovil, president of the library employees union, CUPE 1230.

The cutbacks started even before Robarts Library was completed in the early seventies at which time 50 staff members were laid off, Stewart stated.

According to Stewart, 1.3 million dollars was cut from the library budget over an eight year period. This equals an approximately three per cent decline in central library expenditure as a per cent of the University of Toronto's expenditure.

In the meantime, she said, the inflation rate for book prices has doubled, the Canadian dollar has declined on the world market and the number of books published annually has increased.

Most books are bought outside Canada, therefore last year alone \$200,000 was cut from the book acquisition budget to cover the exchange rate on the Canadian dollar.

With increased publishing, Stewart explained, the library faces difficulty in selecting books and keeping up with new publications.

Resultantly, the libraries are having trouble maintaining their services to students. According to Stewart, the library is unable to buy new books, to buy duplicates of existing ones, to fill pre-existing gaps in sections, or to replace missing material.

The library has instituted a freeze on hiring from without the university so that now though more students are using the facilities, there is less staff to serve them. Between 1972-78, Scovil said that 101 positions were cut in all staff through attrition.

The decrease in staff has resulted in 10,000 volume backlog in cataloguing, and a 2,000 volume backlog in book binding, Scovil stated.

Reid noted that in 1978-79 an extra 3,200 students will be receiving student assistance, bringing the total to over 66,000 in Ontario.

When questioned about the long list of students still waiting for a response from OSAP who were unable to attend this current academic year as a result, Reid defended the program. He mentioned cases where students had applied for OSAP as late as July of this year and still received financial assistance.

Reid pointed out that OSAP underwent numerous changes this year in their internal structure and that under the circumstances OSAP works quite well.

"Although it is easy to suggest that spending increases should be tied to inflation, such action would only add to inflationary pressure, and this ruinous cycle must be slowed in all areas of expenditure. Students are asked to pay only 13.5 per cent of the costs of their education, yet some groups in Ontario are advocating free tuition and more student assistance to ensure accessibility. Given the state of the economy, it is clear that Ontario could not afford to finance such a system" Reid further noted.

Reid told Medium II that many Ontario students do not know how lucky they are. In areas of the United States students pay up to

100 per cent of the costs of their education.

"The 'cutbacks' issue is a result of a tunnel-vision approach towards Ontario government finances taken by some student groups. No doubt the education system is in some difficulty as students see that a degree is no automatic ticket to a job. Vast spending increases are not the answer."

Reid said that all members of OPCCA including himself are volunteers and not paid politicians of the Ontario Progressive Conservative Party.

Concluded Reid, "It is time that some student leaders took a more realistic approach and faced economic realities."

## Application Forms for Teacher Education

A common application form allowing three choices of universities offering consecutive programs in elementary and secondary teacher education programs is now available at:

Registrar's Office  
Faculty of Education  
310 Bloor Street West  
Telephone: 978-2029  
or

TEAS  
Ontario Universities' Application Centre  
P.O. Box 1328  
Guelph, Ontario N1H 6N8



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### GRADUATE STUDIES IN MATHEMATICS

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# Stephenson lays low

By T.K. Sawyer

"There are a few statements on this delightful piece of paper that should be cleared up" said Minister of Colleges and Universities Bette Stephenson near the end of the cutbacks forum last Thursday.

Stephenson's words were an angry challenge to a handbill distributed outside the Medical Science Auditorium by the U of T Communist Club.

The Club charged that the Ontario Council on University Affairs (OCUA) has recommended the closure of several Toronto campuses, including U of T's satellite campuses.

Stephenson said, however, that the OCUA white paper "on the future role of universities in this province" raised problems and made suggestions but "didn't say campuses should be shut down."

The Council's controversial proposal that satellite colleges such as Erindale and Scarborough at U of T and Glendon College at York University be closed was one of several intended to cope with declining enrolment in Ontario universities.

"I will not be a member of a government that presides over the

dismal of the university system in this province," she said.

Throughout the forum, Stephenson emphasized the autonomy of individual institutions within the provincial university system. "Universities are autonomous, they have always been autonomous, and I won't intrude on that autonomy in any way," she said.

She said that this made it difficult for her to take positive action on some of the concerns raised by speakers at the forum.

"I really am disturbed by things you've raised today, but I really don't have the authority to make direct recommendations to universities," Stephenson told the crowd of about 200 students and staff.

One speaker said that, as a Teaching Assistant at U of T from 1975 to 1978, she had seen the "detrimental effects" of financial restraints on the quality of education. "Administrators are telling the teachers here that they can't take the time to develop critical ability in students," she said.

Stephenson disagreed about the impact of cuts on university education. This attitude "denies

the ability of students to adapt," she said.

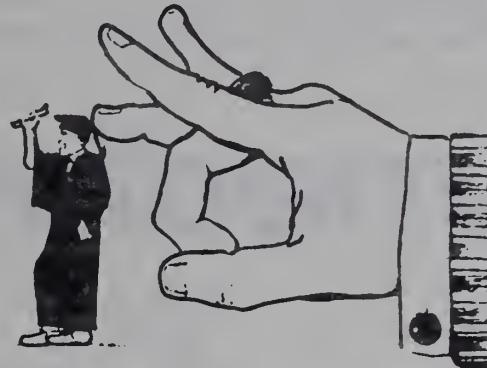
She added that it was "totally the responsibility of the University and its Governing Council" to assign priorities on its budget.

Another speaker charged that the Ontario government is more interested in funding business and industry than the province's universities, citing actions such as a recent tax incentive to the Ford Motor Company.

Noting that this concession would create 7,500 new jobs, Stephenson said such moves make economic sense and, in any case, are necessary to insure long-term funding for social programs, including universities.

Several speakers asked that more support be given to U of T libraries. A Scarborough student called for a contribution from the Ontario government which would enable Scarborough to build a new library by next fall. Scarborough students committed \$400 thousand in incidental fees to the project in a referendum held last week.

Stephenson said she is aware that Scarborough's library is inadequate, but was unsure whether the government would be able to commit the necessary funds.



## Cuts Unnecessary

By Sharon Stoneman

The cutbacks currently being felt by universities are not necessary, according to the Ontario Federation of Students.

Speaking for the OFS at a forum held during Cutbacks Week, Chris Almut explained that closer examination of the provincial government's system of providing tax deductions and concessions as an incentive to create more jobs would free funds that could then be given over to areas presently being cutback.

Reducing lost revenue in this manner would remove the need for increases in personal and corporate taxes, for greater government

expenditure and for social service cutbacks while improving the quality of those social services.

Harvey Cooper, of the Arts and Science Student Union, spoke on the history of cutbacks and how they relate to the provincial government's attempts to balance its budget while stimulating the economy.

He stated cutbacks to post secondary education, hospitals and other areas of the social services have been implemented to provide the funds to attract industrial growth and investors to Ontario, thereby decreasing the province's deficit.

## A Major in Three Specialist in Four

By KAREN WERZUM

Students graduating with a three-year degree should have a major program and those graduating from a four-year degree a combined specialist or double major, according to the Kelly Interim Report released last week.

The Kelly Committee to Review the Undergraduate Program, established in March 1977, stated that "...a substantial part of the University community is dissatisfied with the existing program."

The New Programme, initiated in 1968, is not functioning well the committee believes. In certain areas, stated the report, it made it "harder for students to be serious about their studies and harder for instructors to treat their subjects seriously."

"A study program," says the committee, should prevent "irresponsibility of silliness" on the part of some staff. In turn, it should protect the staff from certain "student pressures or demands that may well be ill-informed or thoughtless."

The committee, however, is opposed to programs that prescribe all of a student's studies. The Old Program was revised for that reason.

To make it possible for students to complete the programs in three years the committee recommended that the courses required in major and minor programs be decreased. Programs will be offered by individual or groups of departments or colleges and higher series courses, the report states, should be more advanced than lower series.

The report suggests that the university should co-operate with secondary schools to foster teaching of second languages, mathematics and English. English competence should be tested and the Faculty and Colleges should support and expand facilities like writing laboratories and mathematics aid centers.

The committee, chaired by Professor J.M. Kelly, states that its primary concern is to "ensure that each student's program of study has academic worth and experience". This will provide a "cumulative experience of increasing knowledge and mastery in a chosen area while at the same time requiring the inclusion of courses in more than one discipline."

Over forty briefs and letters were submitted to the committee between late March and June of this year.

"In general, we found that respondents were quite critical of the current curricular, administrative and counselling arrangements within the faculty. Certain improvements were suggested over and over again."

Most suggestions concerned more structured specialist and minor programs, higher concentration of a specific area in a program, avoidance of over-specialization and more college involvement in academic programs.

The report states that the New Program is "not so well adapted to those students who had been well served by the old honours program".

It stated that students in a high degree of specialization have no sense of progressing through material with increased mastery. Gone are the advantages of working with an identifiable peer group and close supervision of their department.

The committee hopes that changes will be made in the Faculty of Arts and Science Calendar which "has become a confusing and often inadequate document for the purposes of academic counselling". Students should be made more aware of the academic counselling services available in the university.

Further recommendations will be released in the final report in April 1978.

## Once, Claire believed she had the greatest job in the world.



Square Claire, her friends tease her, and Claire is the first to agree.

She's never fancied a career.

Liberation is not her style.

The only fulfillment she ever wanted was to marry the man she loved and raise a happy family.

You wouldn't think of Claire as a candidate for a drinking problem—but you'd be wrong.

The trouble began with her husband's success. The more demanding his work became, the less time he had for Claire.

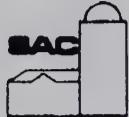
Now it's the children. Suddenly they're independent young adults, eager to be off on their own.

Claire feels lost and no longer needed. Alone at home, she's started drinking to pass the time, hoping that would somehow solve things.

Of course, it won't. There isn't a beer, a wine or a spirit made that can cure loneliness or, indeed, any unhappy situation. Qualified professional help is what Claire should trust to get out from under her problem.

The wisdom of enjoying a drink sensibly is easy enough to accept when things are going well. But it's when the going gets rough that moderation is even more vital to remember.

# medium II



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Alternative Newspaper**

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"Words ought to be a little wild, for they are the assault of thoughts on the unthinking." -Keynes

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## The Printed Word at U of T

An age-old problem for on-campus media will likely come back under the spotlight with the decision of the Toronto Star to distribute its "Street Talk" section free on university grounds across Ontario. The printed media of Canadian universities have often been besieged by magazines and newspapers trying to tap into the enormous market represented by the students of Canada's post-secondary institutions.

The question is, should such onslaughts be allowed in our universities, or should the campus be the sole domain of student-produced periodicals?

Undoubtedly "Street Talk" will be able to secure a good response from the readership on-campus, which is precisely why some concern should be aired over its presence here. The student newspapers, not only at Erindale College or even the U of T as a whole, but across all of Ontario, rely heavily on promotional material from record companies, concert promoters, and theatrical and cinematic companies for the information which fills out their entertainment sections. Such promotional material is not just advantageous in the information it provides university papers for its markets. The free records, and tickets to dramatic productions serve as added incentives in the recruitment of newspaper staff. This double benefit to students could be severely undercut by the presence of such professional publications as the Toronto Star's "Street Talk".

Two years ago, the student magazine Like It Is worked its way into the universities of Canada. At that time, the Canadian University Press condemned the magazine, imploring all university newspapers to tell their student unions to keep them off the campuses because they were undercutting advertising.

Essentially the same situation faces university publications in Ontario now. Some students may argue, with some justification, that they would rather have a publication on-campus that tells them everything that is going on in the city. Student newspapers are amateur productions and therefore do not have the resources to cover events the way the Toronto Star is able to do. But if student newspapers are not always as efficient as professional journals, they are quite frequently more intelligent in their analysis. On top of which, they offer students the opportunity to participate directly in those events going on in the arts. In the long run, students would not benefit from the intrusion of the bigger presses. The presence of "Street Talk" on Ontario's campuses should be protested.

## So Who'll defend the Varsity?

The result of last year's rather radical editorial reign in the Varsity has caused a good deal of bitterness between the Students' Administrative Council and this year's Varsity editorial board. A splinter group, indignant at not having been elected onto the Varsity board has broken off from it and formed the newspaper, and is now busily wooing support from SAC and other agencies which have in past supported the Varsity.

SAC, succumbing to pressure from the Varsity, some time ago agreed to withhold advertising from the newspaper until it proved it was commercially viable. Two weeks later, without communication with the Varsity, SAC overturned that decision and stated that it would consider advertising in the newspaper on an equal par with other university newspapers. Since that time, SAC has decided to cut back the Varsity's budget—again without consultation—and SAC president Brian Hill has been quoted in the newspaper as saying that he hates the Varsity as much as anyone else.

The results of the sustained hostility on the Varsity has begun to tell in the quality of the paper itself. It has seldom printed more than twelve pages in each issue; in fact it often satisfies itself with a paltry eight pages. In part, editor George Cook asserts that this is due to the efforts of the Varsity to remain cost-efficient. The quality of the contents, however, shows that the Varsity must be experiencing staff difficulties as well. Much of the spirit of the paper seems to have faded away.

We can hear the replies already; good riddance to it. Who needs the rag anyway?

Many people have forgotten the value of the Varsity. Absorbed in conflicts of ideology and personality—which in any student paper come and go with the seasons—people have failed to remember that the Varsity is the oldest publication in the University of Toronto. At 99 years of age, it is also one of the oldest student newspapers in all of Canada. It is a paper to be proud of, even considering one's biases about the personality of the editor.

There is no way to measure the tradition that the Varsity represents in the University of Toronto. Names like Urjo Kareda, Michiel Horn, and Peter Goddard have sprung from its pages in the past decade and a half alone. Some very prominent names in Canadian history and society have had their first exposures in the Varsity. In a university which is destined to undergo frequent and radical changes in the years to come, the Varsity could remain as a link of continuity with the university's past—if students will give it the chance.

The newspaper deserves every chance to exist in the U of T, but certainly it should not aspire to replace it, as some have suggested. Members of SAC should pause to think of the ignominious distinction that would be theirs if they were to go down in history as the students' council that killed the Varsity.



## Letters

submissions are invited for our letters sections.

Unsigned letters will not be published. Names can be withheld upon request.

Longer submissions may be edited for space requirements.

## Homecoming Blues...

To the editor:

I wish to express my consternation at the way in which you covered this year's Homecoming event. You profess to be the newspaper of Erindale College, yet nowhere in your 'article' was there any evidence that you had actually covered the event.

The wording was vague, and had obviously been fabricated, yet you had the audacity to use it as your front page story! Even the pictures printed had no connection with the event (where did you dig them up from—your precious annals?)

In past years it has always been a failing on the part of Medium II to cover Homecoming and, true to

form, this year was no exception, and dammit! you should at least have the decency to admit that outright instead of creating a farcical entree that displayed your lack of professionalism.

Miss Darlene Van Nood and myself are most upset by your feeble effort. It said nothing for the people who were up most of the night working on a float to represent the college you exist to serve (supposedly). For once, we'd like to see credit given where credit is due. We were cold, tired, wet and miserable but we did it, and how do you reward our efforts? The least you could have done, if you intended to put it on the front

page, was to consult either Miss Van Nood or myself, instead of asking (if you really did) Mr. Easterbrook, who was not even there to begin with! No! Instead you pretend you were there, and write about sides of beef and rabid dogs! I know that those of us who worked on that float don't care too much for that comment—we put too much hard work into the thing! You injure us gentlemen.

I personally wish to thank those dedicated students who skipped the Friday night pub, their sleep, and even Saturday work (at their normal jobs) to assist. They have my undying admiration. I wish I could say the same about you.

Bob Sabga

# Admission Criteria: Who Will Lead the Flock?

By DIANNE CRAIG

High school students may have to worry about more than their final marks in order to get accepted at U. of T. next year. Instead of relying solely on grade thirteen marks, it has been proposed that the median marks for all grade thirteen students, the student's rank-in-grade, the number of times a student has enrolled in one particular course, the marks in each attempt, and, finally, the results in every subject taken, whether passed or failed, should be given critical attention by admissions officers.

These are part of a collection of recommendations put forth in the "Shepherd Report". The committee presenting the report was formed in 1977 to examine current admissions criteria and to make recommendations for changes in policy.

Although the Shepherd Report focused on a revision of the determinants for admission to the university, one of the early proposals involved a suggestion to standardize the numerical equivalents of letter grades in all secondary schools.

In relation to this the committee suggested that guidelines be developed which would indicate "normal" median marks, acceptable grade distributions, and descriptive definitions of the grades

themselves. The committee does concede, however, that this would not completely solve the problem of inequity (since students at "hard" schools may still receive lower marks than students of equal ability at "soft" schools), but they feel that the margin of discrepancy would be significantly reduced.

One of the recommendations which sparked some opposition from the Council members was that of achievement testing in English and Mathematics at the grade thirteen level. One member, a professor at the St. George campus, strongly feels that teaching should not be geared to a test, and another professor questions whether the proposed achievement tests would differ from the old grade thirteen departmental exams.

In defense of the proposal, Professor R.M.H. Shepherd, chairman of the committee replied that these tests would assess personal achievement through high school, unlike the departmentals which were testing the student's proficiency in grade thirteen. He added that the function of grade thirteen departmental exams was different, in that they were the sole indication of a student's eligibility for acceptance to the university, whereas the proposed achievement tests would be given "significant, but not excessive weight.", (e.g. not

less than 20 per cent or more than 33 and one third per cent).

Dean Morton, a member of the General Council as well as Associate Dean of Erindale College also commented on the recommendation for achievement testing: He feared that this recommendation gives a "blank cheque" to a testing programme which may not earn approval of the university. Recognizing that English 'Interface' testing is still in its early stages, from his experience with it at Erindale, he prefers to give support for the development of such tests, offering to participate in their development, but not to accept them as the last word.

One of the student members of the Council was upset by the recommendation requiring schools to "show whether a candidate has repeated any grade thirteen subjects, the marks earned in each attempt, and results in every subject taken, whether passed or failed." This, he claimed was unfair in that the university would be penalizing the student for past failures by including them in a report.

In reply to these concerns, Shepherd said that he and the committee would give them further consideration before the next meeting.

Several of the recommendations contained in the report may seem

to be unfair and slightly too exclusive, especially in view of declining enrolment, yet they have evolved out of a year of careful study by the Committee on Admissions Criteria.

The committee was appointed to propose improvements in admissions policy, not to solve the problem of economic and demographic factors which contribute to the decline in university enrolment. They claim to be searching

for a balance between maintaining the University's "standard of excellence in education", and "serving a wide spectrum of students from the metropolitan area."

The seventeen recommendations contained in the committee's report are still up for debate and further consideration, and there is the possibility that several amendments will be added before a vote is taken.



## Provinces Critical of Federal UIC cuts

OTTAWA (CUP) - Proposed cuts in the unemployment insurance program will put more people on welfare than even the federal government had forecast, according to the provincial co-chairman of a study group examining the impact of the proposals.

Georgio Gaudet said October 25 that the federal government estimate that provincial welfare costs will rise by \$50 million because of the cuts is "excessively low".

"There's generally a feeling among the provinces that the cost is likely to be higher than \$50 million."

However, he said the provinces could not give their own figures because they have no had "sufficient details of the population likely to be affected to really be specific on what we think will be the impact."

However, the B.C. human resources ministry has estimated that the changes will cost \$35 - \$40

million in that province alone.

For certain provinces, he said, the federal forecasts may be fairly close, especially since it has now loosened the requirement that "repeaters" (those who claim UI more than once in a year) will have to work the same number of weeks they claimed benefits before again being eligible for UI. This requirement has been waived for areas where unemployment is 11.5 per cent or higher.

According to federal co-chair Yvon Charlebois, however, the federal government estimates are "fairly accurate".

They're produced by a computer model set up by the federal Department of Health and Welfare, he said, which is kept up to date by specific surveys.

When changes are made in the UI program, the department examines the effect of the changes on their survey samples and projects this impact provincially and nationally, Charlebois said.

"This model is fairly accurate. No one's been able to come up with a better model or has been able to disprove its figures. It's always subject to some error but it seems to be fairly bang-on."

He suggests that Gaudet should produce figures proving the model was incorrect.

"Show us where we're wrong and we'll be anxious to look."

When asked how many people forced onto welfare the \$50 million figure would represent, Charlebois said the government didn't know.

"We don't keep statistics on that."

When asked what percentage of UI recipients that would mean, he said he could not give a figure because he did not know the total amount spent on welfare across Canada.

However, he said that previous experience had been that, when UI recipients exhausted their benefits, only about 2-6 per cent would go on welfare.

"The kinds of people who collect UI and the kinds of people who collect welfare are different. The welfare population and the unemployment insurance population are like ships in the night. They don't meet."

Gaudet also pointed out that the repeaters provision might force people on welfare for a limited period in those areas where it was not waived.

Studies have shown that, if these people can't find work, they will have to wait on average 22 and up to 35 weeks, before being able to claim UI, he said.

"They're not theoretically disqualified, but they're disqualified for a sufficient length of time that some will have to claim welfare."

He said that he could give no estimates of the number of people this would affect, saying he would need to know the breakdown of claimants in each economic region within a province. These people are not included in the federal

estimates, he said, thus increasing the amount provincial governments will have to pay.

This will also lead to administrative headaches, he said, with two levels of government both dealing with one individual and having to monitor the other's benefits to ensure no duplication of payments.

"The system is getting so complex I really have fears it's going to be an administrative nightmare for provinces," he said.

Charlebois, however, said this prediction was "speculative". "Our estimates already take account of some people going on welfare." Furthermore, he said, he would expect repeaters temporarily cut off from UI to try to get a job rather than going on welfare.

When asked about the administrative complexity, he said that problem already existed.

"There's no question that the UI program is complex by definition. You can't tie it into so many individuals and local districts without it being complicated."

## ...darn tootin' we got more letters

### Also Peeved

To the editor:

Each year, U of T celebrates Homecoming. The different campuses and faculties are expected to participate in this annual event by submitting a float. The floats are toured downtown, judged in King's College Circle, a prize given, and the day finishes up with a football game.

Erindale has always participated in this event. This year was no exception.

But perhaps this statement should be clarified. Erindale as a whole did not participate. Eight students worked throughout the night (voluntarily) in order to represent this campus.

Perhaps if Erindale's eight students had not submitted a float, there would have been more coverage on the event. Instead, they did participate, came in fourth, and received two or three pitiful lines in Medium II accompanied by a picture from last year's Homecoming.

It defeats me how an article can be written up, describing an event that was not actually covered, and whose source of information was someone not even present throughout the event or the preparation before.

At this time, I would like to thank those people who worked on the float, so that Erindale's apathy toward U of T events could once again be hidden in the closet.

Darlene Van Nood  
Social Director, ESCU

### More Soccer

To the editor:

It would be appreciated if you could devote a column to the soccer team's success. It is rather boring to read about sports which do not interest me, especially when the teams do not even win. Note the football team.

The soccer team beat Scarborough last Thursday 2-0 to move into the finals, in case you did not know. Scarborough are the defend-

ing champions, but not for long. So, if you please, some more on soccer.

Didi Mueller  
Karla Fritsche

### Not Amused

Re: Q107 comedy bowl—  
we were not amused

What the hell is she talking about? We were fortunate enough to take in the show (at the packed pub) and thoroughly enjoyed it. We thought all the acts were good, although at times The Flying Flamingos left a bit to be desired. Glen Griffith's routine was excellent, and his cartoon impersonations hilarious. We agree Ted Woloshyn's act was the best of the night, but Steve Brittner was far from a flop. Some of his stuff was damn funny, especially his handling of the few assinine hecklers who wouldn't shut up.

So, what is Gail talking about? Who cares if it was the same as at Con Hall? Not everybody had the chance to see it, and besides, what does she expect for free? Steve

Martin and the Not Ready For Prime Time Players?

Come on, it was an enjoyable evening and, as for the rest of the crowd, the laughs were far from sparse. If she didn't enjoy it, she must have been the only one. So

thanks go to SAC and thanks to Q107 for a great time.

B. Howell  
G. McEvoy  
K. Dowling  
R. Paiero

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# Feedback

**Question: Do you feel that cutbacks are affecting your education?**

Name: Greg Ellis  
Year: 3rd  
Major: Commerce  
Response: I haven't noted that it has affected my education. Frankly, I feel that my professors are getting better. We could use more athletic facilities which are a key part of developing one's intellect.



Name: Bruce Dvorak  
Year: 2nd  
Major: Philosophy  
Response: They haven't really affected my education but I can see that there may be problems in the future. The university is losing its punch in the working market. By dropping standards to maintain enrollment levels job opportunities are also dropping and people are being disillusioned with university and would prefer to enter the job market directly.



Name: Michele Matulak  
Year: 2nd  
Major: Science  
Response: The science courses are suffering because of cutbacks for sure. The classes are larger but they are large to start with. Last year, for example, they were cutting back on lab time because there were fewer T.A.s.



Name: Mirek Luniewski  
Year: 2nd  
Major: Political Science  
Response: Yes, they are. There is less money for the university, fewer professors, larger classes and less tutorials.



Name: Mike Nealon  
Year: 4th  
Major: Commerce  
Response: I really don't know. I could talk about the quality of courses but I can't say how spending is affecting this. I am satisfied with the quality of my courses but there is still room for improvement.



## Liberal education won't come cheap anymore

By LARYSA FENYN

Students should pay 20 per cent of their fees, James Ham, president of the University of Toronto, stated at last week's discussion of the future of liberal arts. He felt that it was healthy for students to feel the pinch of our economically troubled times, and stated that adversity was the best teacher.

The forum, entitled "Liberal Education in the 1980s" was the first in a series of discussions jointly sponsored by the Students' Administrative Council (SAC) and the Graduate Students' Union (GSU) aimed at raising student consciousness during cutbacks week at the University.

The main objectives of the forum were to outline the value of liberal education in the light of the present economic situation, to define the role of the University in society, and to establish how liberal education can survive the crunch of provincial cutbacks in funding to the University.

The discussion began with Needham's affirmation that liberal education should be a "cultivation of the mind." He was optimistic about the future of liberal education, for he felt that those students who were sincere about receiving and benefitting from a university program would continue to do so despite increasing tuition costs.

Needham argued in favour of re-defining the purpose of liberal education. He stressed that a university education should not be associated with a degree or better employment opportunities in students' minds, but should be valued for its own sake. He recommended that universities stop awarding B.A. and M.A. degrees to students, and in this way ensure that those students who attend universities will do so solely to benefit from the wisdom which is available in a university environment.

Michael Wernick spoke next, stating that the provincial cutbacks to universities hindered both the accessibility and the quality of post-secondary education. Wernick argued that the University should be open to all students according to their intellectual capabilities and not their financial status.

**Continued from page 2**

The library is beginning to buy more paperbacks to save money but they are destroyed faster than hard-cover books. When the books become damaged they are repaired in a patch-work manner.

The future for the libraries is grim according to both speakers. Already services are being cut. The University College library has been shut down and New College's library may follow.

Stewart told students that the Reader Services Area at Robarts is scaling the sections of the library according to importance. Because of this the reference department in that library may be eliminated though the actual reference area will remain.

If cuts are not made by the library, Scovil said, the staff may cutback on services themselves as they cannot keep up with their workloads.

Presently, the library employees are in mediation with the university. Because of shuffling of staff to fill areas of greatest work and increasing workloads, the employees are feeling insecure in their jobs. Additionally, their wages are not meeting inflation. Therefore cutbacks may lead, indirectly, to strike action.

He felt that an increase in tuition fees posed a problem to students seeking a liberal education, and expressed the view that liberal education may in time become "elite education", a luxury commodity for those students who have the time and money for its appreciation.

Wernick further stated that the quality of education was gradually eroding because of provincial cutbacks. Fewer professors and teaching assistants will mean larger classes, and consequently a reduction in the sort of attention which can be afforded each student, according to Wernick. He concluded that in terms of the role of the University in society, a real crunch in the 1980s was almost inevitable.

President Ham disagreed with Wernick that the present provincial cutbacks pose any real threat to the quality and role of liberal education in the 1980s. He stated that both the University and its students have been spoiled by the affluence of the 1960s. He felt that students should contribute a larger percentage towards their tuition

fees in order that a more realistic balance may be achieved between what the student should pay and what the public should be expected to pay.

Ham agreed with Needham that the function of education should not be to convey social superiority, but should be fundamentally related to the achievement of personal identity and independence. According to Ham, each student must re-discover the meaning and significance of liberal education within the context of his/her own existence, and he felt that the elimination of B.A. and M.A. degrees might be a positive step towards this type of re-definition.

Ham concluded that students must accept the simple fact that there are not enough jobs in this country to accommodate all graduating students. He argued that a university ought not to guarantee anybody anything in terms of quality of employment. If this sort of attitude can be maintained by liberal education students, Ham does not believe that the 1980s must necessarily be a period of gloom for the University.

### SUMMARY OF THE ERINDALE COLLEGE STUDENT UNION WINTER BUDGET FOR 78-79. (October 1 - April 30)

Source of Funds	
Incidental Fees (18 x 3300)	\$59,400.00
Locker Revenue	5,613.00
Interest	200.00
Pub employee reimbursement	1,608.34
Total Source of Funds	\$66,821.34

Application of Funds	
Administrative Expenses	\$29,654.93
Social Commission	
Source of Funds	
Amusement Machines	\$3,750.00
Oktoberfest	1,114.56
ECSU Pub nights	100.00
Total source of funds	4,964.56

Application of Funds	
Materials	\$ 100.00
Homecoming	365.00
Winter carnival	1,051.50
St. Patrick's day	644.80
Christmas dance	380.05
grad Party	1,500.00
Spring Formal	500.00
Theatre	1,300.00
Music Association	600.00
Free luncheon	2,000.00
Free concerts	4,000.00
Total application of funds	\$12,441.35
Net required funds	\$7,476.79

Tentative	
Liaison Commission	

Source of Funds	
Rental of Typeset	\$ 500.00
Total source of funds	500.00

Application of Funds	
Laomedon Review	\$1,000.00
ECSU Advertising	5,000.00
General office expense	30.00
Info desk	480.00
Medium II	8,698.04
CFRE	1,653.03
Purchase of Fixed Asset (Typeset)	4,601.00
Total application of funds	\$21,462.07
Net required funds	20,962.07

Cultural Commission	
Source of Funds	NIL

Application of Funds	
International Week	\$ 900.00
Science Fiction	385.00
AAWIA	300.00
Survey Science	546.00
Christian Fellowship	370.00
Chinese Club	520.00
Club Slush Fund	879.00
Total application of funds	\$3,900.00
Net required funds	\$3,900.00

- \$200.00 may be added for Science Fiction if agreement for SAC funding is guaranteed

- Based on - and clubs not mentioned above.

Academic Commission	
Net required funds	\$ 900.00
Total application of ECSU funds	\$62,828.79

- Retained funds \$ 3,992.55

# RON SEARLE: EMPIRE BUILDER

Ron Searle, mayor of the city of Mississauga for the last two years has fought a tooth and nail battle with challenger Hazel McCallion for the mayoral seat. Searle, a proponent of unrestricted growth in Mississauga, has come under fire from McCallion, not only in the election campaign, but throughout his political career for his philosophies. Interviewed here by Medium II, before the election had occurred, Searle attempts to defend his stand. At press time, the election results had not yet been tallied, so this could either herald the beginning of a new term for him, or the end. It may already be too late.

**Q.** How has the campaign shaped up for you?

**A.** Well, it's difficult to assess. There seems to be no urge on the part of anyone to go to the polls. There seems to be an overriding apathy which is indicative of the fact that people are generally dissatisfied with the way things are going, so we seem to have a higher percentage of uncommitted votes than we would normally. According to conversations with members of the local media, who have done their own studies, we're well ahead. The only time you really know that is when the ballots are in.

**Q.** The press has played up your campaign and that of your competitor as a battle between Hazel McCallion's more cautious approach to expansion and your freer more unrestricted concept of growth in the city.

**A.** That is totally a misinterpretation. Hazel voted against the Official Plan, and I voted for it. I don't know how you can say that you can control growth if you vote against an Official Plan, merely because there's one thing in it with which you disagree. I think Hazel belongs to that coterie of politicians who believe that a non-growth policy is popular with the electorate. It doesn't occur to her that there are youngsters in this community and in other areas who need somewhere to live, and who need a buoyant economy. If we listen to the Hazel McCallions of the world, we'd stagnate in nothing flat, and you wouldn't have a future of your own.

**Q.** She has criticized the proportion of commercial-industrial to residential growth—I saw your debate with her on CTV last night....

**A.** Good, then you got my response. This year 46 per cent of all the permits issued have been industrial-commercial. I can't be held accountable for what happened in the past or didn't happen in the past, but in my term of office, the percentage of the industrial-commercial permits issued are even greater than the optimum that she considers to be the ideal.

**Q.** Is the high proportion of residential developments in Mississauga caused by developers in the city, who by sheer force of numbers are getting these permits more frequently than needs dictate?

**A.** No, the development that has gone on in the city of Mississauga has not exceeded the criteria laid down in the official plan. At the moment there is a surplus of condominium apartments, a surplus beyond demand, caused by the extraordinary number of those kind of applications for those units that were approved during the previous administration when Hazel McCallion was chairman of the planning committee. I still say that we haven't got sufficient rental accommodation in the city, and in

fact there is actually—there were zero units available at the point in time at which I took office. And young couples, people who hadn't yet made their mark in the world, were being forced into buying condominiums they couldn't afford because there was no better accommodation available in this area. They now have that option. Certainly, Hazel McCallion earlier this year indicated her alarm that residential building permits were slowing down and in April, she mimicked a comment made by a senior member in Council that we were going to have to fire 21 building inspectors, because of the backup in applications for housing starts. Now, she can't—to use a rather vulgar term—suck and blow at the same time. She's either alarmed that the residential building is falling off or she's alarmed that building is going too fast, but she can't in the same year have the same concerns and expect to be credible.

**Q.** One of the major developers in Mississauga is having some trouble with his bank credit rating. Do you think such problems—which could recur, considering the present economic situation—will affect the plans for growth in Mississauga, or even the completion of projects under way?

**A.** No, it will have no effect on the way the city is planned. Certainly some developers have suffered because of the policy of the past, which seems to have been to establish a kind of a no-growth attitude and forcing development money out of this country and into the United States.

**Q.** Because it's easier to develop there?

**A.** Well, because they haven't got the kind of government restraints down there that they have here. I think perhaps this is a kind of attitude that's being fostered in our universities today. I think perhaps you may be the victims of the system whereby the kind of philosophy that's being expounded in the universities is that wealth is evil, that development is evil, that the private enterprise system has failed. One of these days these youngsters are going to graduate from university and find nothing but a depressed economy, and if they want a job, they'll have to go to the United States, where they still believe in the principle that hard work achieves results and that if you want to get investment in your jurisdiction, you have to approach it with a common sense point of view. One of the greatest exponents of the no-growth principle is one of your own professors, your Vice-Principal, who would like to see all development everywhere stopped. Or if not stopped, totally owned by the government, and he probably believes that the only kind of development that should occur is a totally socialized, government-owned economy where private

enterprise is in fact a dirty word and profit will be expunged from our way of life. I've often challenged Desmond Morton to a public debate on the issue, and he's never yet met my challenge, although I made it to him some four to five years ago.

**Q.** It was announced yesterday that the government is again starting a feasibility study into the expansion of Malton airport. You've opposed such expansion in the past, and successfully.

**A.** There is no new feasibility study. This is a study which is being undertaken by a group of 'bureaucratic technocrats,' called the Southern Ontario Multi-Modal Study Group. It's a study group which is dealing with the interrelationships of all kinds of transportation systems in Southern Ontario.

Now the minute this story—which was leaked to the press—was

**'Somewhere along the line there's a double standard within the university itself...'**

reported in the *Globe and Mail* yesterday morning, I phoned the Honorable Otto Lang's office in Ottawa and spoke to his executive assistant who reassured me that the Honorable Otto Lang's position on the fourth runway is the same as had been previously expressed; that it would not be built now or in the future. The Honorable Tony Abbott, the sitting Member for Mississauga sent me a memorandum along with a copy of the news release in which he reaffirmed the position of the government. So that I think regardless of what this group of 'bureaucratic technocrats' may deem to be the technical advantages of the fourth runway, from the sociological and political point of view, it will not be built.

**Q.** There's been some controversy inside Erindale College because of expansion of residential ground surrounding the campus grounds and expansion of parkland in the 'Flats' area of the Credit River. The college has taken the stand that the grounds of Erindale are important for their research values and that public access should be restricted, and that most of the land should remain intact for the purposes of the college only. What's your stand on the encroachment of the community onto Erindale?

**A.** I've never perceived any major problems with Erindale, other than during the initial days when the University of Toronto moved in rather authoritatively and rather high-handedly and tried to use the Expropriation Act to expropriate all the lands on which



it now stands. With respect to the sacrosanct atmosphere within the cloistered walls of Erindale College, I think that's only the perception of a minority in the college. It's a rather sad commentary on the part of those within the university that they feel that those outside the university would have less respect for the ecologically sensitive parts of that ground than anyone else. I've often wondered if those grounds are so sacrosanct why some of the highest density development in the whole of the city of Mississauga in terms of student housing is occurring within Erindale College grounds and I can assure you that if we were to try to build that kind of development of Mississauga Road on other sensitive grounds, for instance on the Ivor Estate, that there would be virtually a revolution in the city of Mississauga. I think that somewhere along the line there's a double standard, within the university itself, and I've said that to

principal Fox on several occasions. With respect to the parkland along the Credit River, that's been on the official plans of Mississauga as long as I can remember. I don't think it's so much a question of Mississauga's parkland encroaching on the university preserve. Wouldn't it in fact be more accurate to say that the university has in fact encroached on Mississauga's open space? I suppose we've come down to the final question: is the university a public facility or is it a private facility, is a university necessarily cloistered from the outside world, and why should Erindale be any different from any of the other fine universities of the world whose lands are virtually open and the people are not just invited to walk upon the land, but are urged to walk upon the lands.

**Q.** There have been difficulties at Erindale—and in universities across Canada—with declining enrollment, declining public support of universities, and there have been subsequent suggestions that Erindale be closed down, as part of a general austerity programme. What do you see as the future of the College in Mississauga? Do you see the possibility of it becoming the University of Mississauga?

**A.** Well, I don't know how feasible it is because I'm not privy to the inner workings of the Ministry of Education who must make decision with respect to items like that. I think it would be a tragedy if Erindale were to close or if in fact Erindale is struck by declining enrollments. I think probably this is a matter which will be corrected by time. This will be a great city, a substantial city, in time. We now have a population of 276,000 people and the Official Plan indicates that even with controlled growth, by 1985 we'll have some 365,000 people. Whether or not Erindale will become Mississauga

University, or even stays as Erindale College of the University of Toronto, I think that this city should have a university here and I will do everything in my power, whatever little power I might have to ensure the university stays here.

**Q.** Mississauga has a problem with its image as the smaller brother of Toronto. The high proportion of residential areas here means that many Mississaugans work in Toronto. The difficulty is that Toronto has a drawing power over Mississauga, particularly in fields like the arts; theatre, cinema, all seem to get started in Toronto rather than out here. Is there some program to alleviate that problem?

**A.** I don't think that overnight Mississauga can aspire to be competitive to the city of Toronto and indeed I don't think it ever will aspire to that. We aspire to become complementary to the city of Toronto. We aspire to the ambition of being able to provide working opportunities for all the people who live in Mississauga. Our official Plan has been developed so that within the city core alone, when the city core reaches maturity, we will have 60,000 white collar jobs in the core alone. We're working towards a pattern of development that will, as I say, give people an alternative to migrating day by day to the city of Toronto. But I think we've made great strides in the area of—I hate the word, but 'culture' is the term I suppose is generally used—we now have a community symphony orchestra, which is recognized as one of the best in Canada. We're developing a very competent amateur and semi-professional theatre in Mississauga. I would suggest to you that your own college is playing a very significant role in developing an interest in the arts.

Everyone wants all of the urban advantages, including major convention hotels, and symphony orchestras, and big-league hockey teams, and big-league baseball teams, and a very sophisticated transit system, but it never seems to occur to any of them that the only way you can achieve that is to develop the kind of population growth that will make those things viable. I suppose that what I'm saying is that we can't remain a quiet, bucolic, rural community in which we can look out of our office windows and watch the cows browsing and at the same time

*continued on page 15*

**NEXT WEEK—**

**Hazel McCallion:**

**Long-shot winner**

**or**

**predictable loser?**

# The Canadian Peace Research

## Exploding "quaint myth"

By KATH RICHARDS

Former vice president of the American-owned Curtiss-Wright Ltd., Dr. Norman Z. Alcock was formerly a nuclear physicist who was very instrumental in the designing of radar antenna during World War II. In 1958 he foresaw the possibility that his research might prove detrimental if not fatal to mankind rather than beneficial as originally hoped. He believed the issue of greatest immediacy was that of accidental destruction of the world by nuclear

**Dr. Alcock:** (The Institute) originated in 1961. At that time—and I must confess that I'm a founder of the Institute—it originated because I was becoming quite concerned about the problem of war and peace and I was in between jobs so I took time off to think about the problem and the more I thought about it, the more I felt there wasn't enough being done. So, I wrote to governments and I wrote to prominent people who were interested in peace, people like...Bertrand Russell, and



explosion and he decided to leave his job to research the problem.

In 1961 the Canadian Peace Research Institute (CPRI) was founded by Alcock and, with the endorsement of other groups in the Canadian Peace movement, a quarter of a million dollars was raised. The institute's original and present purpose is to "engage in research into the causes and prevention of war" as well as to communicate its findings to the public.

Most recently published by the institute is the book 1982, the results of its latest computer research containing detailed graphs and interpretations of the statistics compiled. The book is available at Insight Books in Mississauga's Sheridan Mall and in the United Nations Bookstore in New York, and also from the CPRI at its headquarters at 119 Thomas Street, Oakville, L6J 3A7.

The institute also publishes a monthly periodical (\$80 annual subscription) and a free monthly newsletter.

The institute describes itself as a "non-profit non-partisan organisation entirely supported by public donations and foundation grants."

Recently Dr. Alcock discussed the work of the institute and the U.N. Special Session on Disarmament held in May and June of this year in New York.

Dr. Alcock was invited by the federal government to attend the Session as one of four non-governmental advisors chosen for Canada. That peace research and peace itself were intellectually recognized by the 150 countries represented and the invitation to Alcock to attend, all expenses paid, shows a great advance in the government's and indeed world's attitudes.

Dr. Alcock explained that the basis of the institute was originally to provide intellectual and scientific evidence of the impracticality of violence and war. He said that with his years of research in peace, however, he has come to "feel that (reason) is not good enough", that a spiritual basis and perhaps a moral one are needed to work for peace.

they said, 'certainly more had to be done, and yes, research would be a good thing, but (only) if you could get some university to finance it.' I saw a number of universities and...

**Medium II:** Including U. of T.?

**Dr. A.:** No, not U. of T. York and Waterloo were two that were sufficiently interested to take it to their board of directors. At U. of T. a number of professors were interested but it never got higher than that. But university boards are reasonably conservative bodies and the idea of peace research was a pretty wayout idea; anyone involved with peace was tarnished with 'They must be a communist.' That was the climate back eighteen years ago. So they were reluctant to get into something as new (as that).

And I saw the government, the Minister of External Affairs, who felt that it may have been a good idea but it might take ten years to develop and my feeling was that we didn't have ten years to develop. I then and now, felt that it was a great need—it was the problem of war and peace—so it seemed reasonable to go to the public and, in fact, we were enormously helped by the peace movement, by the Voice of Women particularly, by the Quakers, by the (Combined Universities) Campaign for Disarmament, by the

### "The arms race is out of control, really"

World Federalists, (the Canadian Committee for the Control of Radiation Hazards), and between our own group and the other peace movements, we were able to have a campaign across the country and raise a quarter of a million dollars which started us. Well, that was eighteen years ago.

**Medium II:** What about today? How much support do you have?

**Dr. A.:** We have had our support diminish from the public but build up from the sale of our own publications like the book you showed me, 1982.

**Medium II:** How is 1982 selling?

**Dr. A.:** Not well. More especially we have had a lot of sales of periodicals—there's a periodical called Peace Research Abstracts which would be in the University of Toronto library. That's a fairly expensive periodical. The newsletter is free, the periodical costs \$80 a year. That comes out every month and that represents the work of some fifty "Abstracters" who do it, give their time freely. And that represents some of the money and then some of the money comes from foundations. One time we got money from Canada Council. We have money from Unesco, from Guggenheim, from...well, it's a problem. So perhaps the public represents a third of the money that we get now and the other two thirds comes from other sources. It's a meagre business.

The Institute has now become two institutes, one in Dundas, Ontario and one here in Oakville. Dundas is near Hamilton...we've formally separated but informally maintain the same ties and between them is represented about ten people and...about a hundred thousand dollar a year budget. So you can see how small they are compared to university departments....

**Medium II:** You say there are about ten people involved; I thought there were about fifty.

**Dr. A.:** I know. Well, that's nice to think we've made that much of a splash. About ten or twelve. The institute in Sweden probably has more like thirty people and it's probably the best known in the world, the Stockholm International Peace Institute, because the government funds them about a million dollars a year. So they have had a really important impact. We were excited—I was recently at being at the United Nations in May and June when they had the Special Session on Disarmament this year and the government paid my way there to be an advisor to the government. That in itself is a big change. It was also exciting to find that the idea of peace research was now accepted. If you mentioned it 18 years ago you were called a communist. Today you're a respected person if you do this kind of work. And that's an enormous change in 18 years, say, to have the government say 'Look, you can be an advisor in this field...and have one whole morning of the General Assembly devoted to peace research institutes. And the international ones particularly. So we weren't involved since we're still a national one but there was half a day given to the idea of disarmament and peace research. And that

would have been unthinkable 10 years ago, I would think 5 years ago. In the early days we tried to get the United Nations involved in doing some kind of research, we tried to involve Unesco; now they think about it and that's all very good, but in the early days they didn't know.

**Medium II:** Is the reason that the U.N. hasn't paid more attention to peace research that the U.N. depends so much on the agreement of individual countries?

**Dr. A.:** Sure. It's controversial

because if you're going to be an effective researcher in this field, you're going to be ready to criticize your own government; most of the governments of the world won't allow this.

**Medium II:** And that's why the Institute's not attached to our federal government?

**Dr. A.:** That's the reason that it's best not to.

**Medium II:** It gives you a little more freedom.

**Dr. A.:** Yes, we have maximum freedom and maximum poverty. You can get the total reverse if you want. And so, countries like Brazil, countries like the Soviet Union if they had a peace research institute, it wouldn't be very effective. It wouldn't be able to criticize its own government. And it's not nearly as useful doing research if you have to blame the other side and say, 'Look here, we're clean.' Neither side is 'clean.'

**Medium II:** There aren't any other peace foundations in Canada, like the Peace Research Institute, are there? Like Project Ploughshares?

**Dr. A.:** There are the old peace movements. There are still Voice of Women, there are still Quakers; they stay basically the same year after year. And Ploughshares is a new group. It is made up of various churches, Protestant and Catholic, in Canada. The World Federalists are an old group and they're still around.

**Medium II:** Who are the World Federalists? Do you agree with them?

**Dr. A.:** I am a World Federalist, so I have to agree with them. The World Federalists have a very simple aim; they want to strengthen the United Nations and make it more like a real government. Now then there are minimalists and maximalists; those are two views within the World Federalist movement. The maximalists say they'd like to see the U.N. become a really proper government, like the Canadian government, or the American or the Russian.

**Medium II:** With set funding and powers.

**Dr. A.:** And really all the powers of a government. Minimalists say, 'Let's not have too much power, central power, but let's have enough so that we can stop war.' And that would be a standing peace-keeping force, there should be some way of equalizing wealth within the world. And probably those are the two requirements. You equalize wealth so that there's not this big difference between rich and poor nations; and if you can have a peace-keeping force, involved with the disarmament agency. Say that nations no longer settle their difficulties by force but go to the world court, and there's a police force to patrol borders like the Egypt and Israel border or, say, Germany if that border became tense, wherever there's a violation. Or Africa, say, between Tanzania and Uganda.

**Medium II:** How would you strengthen the U.N.? Would it take the unanimous agreement of all nations?

**Dr. A.:** There are a whole variety of ways of thinking of how to do it. First of all, it's enormously difficult. The chances are, yes, realistically, you would have to be

pessimistic. The arms race is out of control, really. A hundred billion dollars a year are being spent every year on arms. That's a million dollars a minute and that's a billion dollars a day. And it's increasing. So, that generates such an enormous establishment and such an enormous momentum that it's almost impossible to stop that momentum. We can see it in New York, we can see the diplomatic disarms trying to negotiate treaties very carefully, with great difficulty, where every word, every sentence is questioned. And



In 1962 Dr. Norman Alcock's institute began researching the problem of disarmament.

simultaneously, a NATO conference in Washington agreeing that they should increase the arms by 3 per cent every year for the next 15 years. The contrast between the two groups was just staggering; here was this well-funded group of men representing the defence establishment of the NATO countries in Washington and the much more meagrely-funded U.N. embassies of the various nations trying to negotiate disarmament in New York....

Well, strengthening the United Nations is very difficult, no nation wants to give up any of its sovereignty...why should the United States or Russia want to give power to the United Nations where every African country would have a voice and a say? It's much nicer to be able to do exactly as they want. They have the military power. Historically the powerful nations have always done what they want. So, history and momentum and then, beyond that, they can play on fears. It's very natural for us to fear an enemy and we're brought up to be much more

# Institute and Norman Alcock

## "about the arms race."

fearful than we should be. Now, going to some of our own studies, they show that the more we have an authoritarian upbringing, the more we believe in authority, the more we believe in the national power, and all these things show in the way we trust other people. We have more confidence in ourselves because our parents, our teachers, have been trusting in us. And, then, of course, you can have a greater feeling of trust and not rely on force and national armies. So, the way we're brought up contributes to the present arms



He was just a year old. It has war with sobering predictions

race, our national government contributes to the present arms race with all their dynamics. And the other side...our fears contribute because we're fearful that with their armies, they're going to invade us, and they're fearful that with our armies and submarines, we're going to destroy them. And both sides have the capability of destroying the other side some 20 times over. You'd think that was enough.

Medium II: It seems to be just a matter of prestige at the moment, then.

Dr. A.: I think prestige has a lot to do with it. That's right. I think a lot of quaint myths have to do with it. You see, traditionally it makes sense to keep your armed forces as strong as your enemy; you may have to fight a war. No longer can you fight a war with the 2 super powers because they can obliterate each other so the traditional rules don't apply but they still think this way. 'We must be as strong as the other side.' Even if you say, 'Look, that's nonsense,' if you could get a

really sensible defence person, they'll say, 'Of course, that's nonsense.' But they're caught up in this myth. The other fear, of course, is that in the Western world where this particularly applies, if we have disarmament, 'We'll lose our jobs, won't we? Because arms are good for industry.' They're not. If you put the same amount of money into building homes, into building civilian goods, medical care, better transportation, new energy sources, education, any one of these areas would be much more productive for your economy. Almost the worst way to spend money is for the military.

Medium II: I'm interested in the idea expressed in 1982 that disarmament could enable a redistribution of wealth among the nations of the world. How might this be implemented?

Dr. A.: Well, one of our part-time colleagues is going to go to Jamaica next year, early, and try out some of these ideas there. How would they see this?

Medium II: In 1982 you propose that "a new agency of the United Nations...distribute the aid. No strings are attached—the host country decides by itself how the aid funds will be used—with one exception. The single but important exception is that the aid must funnel through the government to the people, and not be diverted into yellow Rolls-Royces or numbered Swiss bank accounts for the elite..." (p. 34). It doesn't seem possible to enforce this requirement.

Dr. A.: I mention one string there and that is that we talk about the life expectancy being increased. Now to have life expectancy increased, the best way is to put the money into education and health, into the things that directly help people. Because as you have better education, then you give up bad habits, you get better health care, you look after infant mortality, you look after maternity cases, all the things that contribute to a higher life expectancy and the absence of sickness and death at a very early age. Agriculture is another place to put your money into. So, in one sense, you're really not imposing a great deal but even maybe there, in third world countries, the governments may say, 'Look, we don't want anything from anybody, anybody telling us how to spend our money.' I don't know. I think there'd be no question in my mind that a person in Jamaica would say, 'This is great.' Whether de Vallier in Haiti would say this is great or not is another question. Undoubtedly he would like the money for yellow Rolls-Royces, Swiss bank accounts.

Medium II: I know you suggest in the book that the funds be simply cut off if the money is not being properly used.

Dr. A.: Yes, if the life expectancy is not going up. Well, through the United Nations seems to be a reasonable hypothesis but it is only a hypothesis. And really, all kinds of research needs to be done on these things.

Medium II: I'm interested in another idea brought out in the book as well, the idea that the life expectancy is dependent on the type of political regime rather than the other way round as I would have thought.

Dr. A.: Well, I said that life expectancy is linked to the type of

regime in rich countries. Now that directly relates to the kind of political regime they have in Scandinavia, the democratic socialist countries, because the effort is made to distribute the wealth more equally as opposed to a country like Canada or the United States which doesn't have a democratic socialist regime in power. We are less concerned with distributing wealth normally in a capitalist economy and more concerned with just growth looking after things. But our life expectancy is more determined by the Metis, the native people, where the life expectancy might be 40 instead of 72. That's what drives Canada's rate of life expectancy down to 72 instead of 75 which is what they have in Denmark. They look after their native people, they don't die in childhood the way they do in Canada's northland and so their life expectancy gets up around, say, 75 or 77 in Sweden.

Medium II: But there's a discrepancy in the size of the countries too.

Dr. A.: Oh sure. Again, this is such a crude model. But inevitably there are so many other variables that need to be looked at, size of country, diversity of climate, ethnic background. All these things would be involved. The rise of the cold countries which have the higher life expectancy. Maybe it's healthier to be in ice and snow. I don't know.

Medium II: Has the use of computers ever been tried before with peace research?

Dr. A.: Well, peace research itself is such a new field that it's probably two decades old, really. There were one or two pioneers who were doing it 30, 40 years ago. They're pretty well dead now. Quincy Wright in the United States, Ted Lentz of the United States and Lewis Richardson in England. They're all pioneers in this field. They didn't have computers then. Computers really aren't much older than you are. A little but not much. I think it was 1950 when the first computer came along...when Lewis Richardson was doing research he had to do it using hand calculations and it was enormously difficult. If you have a lot of variables it's so much easier just to pump them into a big computer.

Medium II: You mention the cycle idea in 1982, that by studying data related to past history on various levels, it is possible with the computer to predict the possible future according to these rhythmic trends.

Dr. A.: Yes, we tried to use

### "The other fear is that... if we have disarmament, we'll lose our jobs..."

feedback processing and, that is, if you alter this mechanism, it affects that and it affects that and it affects that and you have to recalculate it. And then we found that there were these persistent cycles and then, of course, we looked into the literature and found that there was a literature of war cycles, of economic cycles and gradually, we had to bring that into the model and the more we brought it in, the more accurate our modelling became (when compared to actual trends noted in the past).

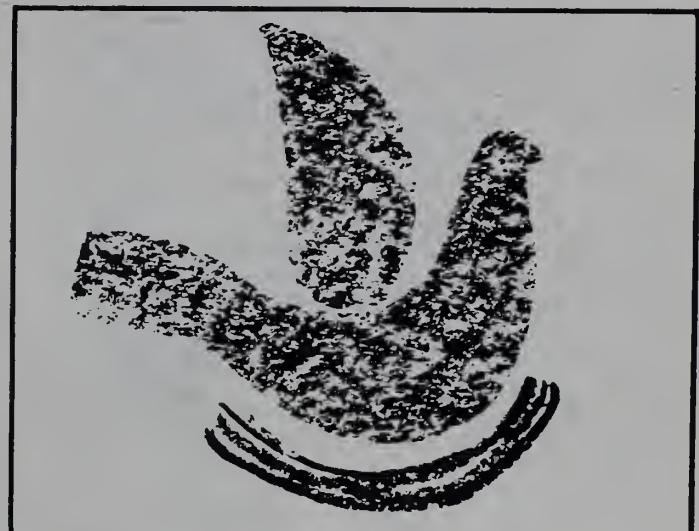
Medium II: It's like the pendu-

lum theory of history, governments swinging from authoritarian regimes to more liberal ones and back again, only more developed.

Dr. A.: Yes. Well, this is an area where privately our Institute has done as much primary research as anyone although there is an institute in Philadelphia called the Institute for Cycles Research; and while they're not specifically interested in war and peace, they've done a lot of good work in this. So we were able to lean on work that has been done by others.

Medium II: What are some of the other projects the Institute is working on besides the computer work?

Dr. A.: There are certainly case studies, the non-quantitative approach, the more historical approach, where there is a thorough analysis of the facts leading to the Middle East conflict and why the dispute between Egypt and Israel is more intense or less intense. And that can be done certainly historically and in fact by computer work—it depends on the work of the



In our particular projection into the future, we're perhaps doing pioneer work.

Medium II: Even though, then, there seems to be a possibility of predicting that there will be a war or civil violence of some sort, couldn't it be argued that it's impossible to apply this idea to human nature? In other words, if the cycle movement is as strong as it seems to be, how realistic is it to hope to change human thinking to the extent that the entire war cycle is broken, that all countries disarm?

Dr. A.: I know the argument. I think the two aren't mutually exclusive because there can be a tendency and you can resist the tendency and make it more extreme or less extreme....

Medium II: Once you know what the prediction is.

Dr. A.: That's right. For example, the psycho-model of the economy. Back in the thirties had they known better what to do then, they wouldn't have exaggerated the movement from the Depression to prosperity. I think in the sixties they knew a lot better in terms of how to fine tune the economy and therefore they dampened out the major swings in the cycle. They couldn't remove it; the cycles were still there but at least there seemed to be that possibility of altering it....

historian. Really the two go together, because the historian is liable to be distorting the facts unwittingly and the computer has a way of testing saying, 'is this significant or is it not?' I think that you have enough cases to make a statistical study and some...let me think; the Stockholm Institute does much more hard research. They compile data on arms spending—less controversial and therefore more widely read because governments anywhere can take this and read it and not question things. If we come out condemning one religion or another religion, you can imagine the hackles being raised. If you say this country spends more than that country, say, on submarine warfare, it's very hard to dispute the fact.

Medium II: I guess it's an advantage, then, for the Institute here to be nondenominational.

Dr. A.: Yes. We are really very independent; we have our own board of directors and we're able to do a study of whatever we wish. That would be, then, another way of doing research. Some institutes compile data on social indicators. There's been a very useful group in Michigan that compiled data on numbers of wars—this data is very, very useful for us but it's enormously time-consuming and expensive and hard for us to do that kind of work. Hanna Newcombe (of CPRI) has compiled work on the U.N. voting records and a big fat book we have gives the results. So we've got a little bit of data collection but by and large we leave that to the more prosperous institutes to do the data collection.

Medium II: Does the States give more support to their peace research?

Dr. A.: No, the Scandinavians are on the whole—and West Germany is good—they give approximately a million dollars to about a dozen different groups in Germany. The Soviet Union and China have been disappointing in terms of not being able to set any independent institutes; they have groups which they call peace research groups but they're not, really, because they start with a fairly strong bias.

# medium II

# Sports

## Warriors unbeaten

By TRICIA MORGAN

The Erindale Men's Inter-Fac Basketball team made their won-lost record 2 and 0 last night with a 56-42 win over Graduate Studies.

The game was late in starting, due to a slight mishap on behalf of one of the players. Ray Sriubiskis broke the rim of the net with a forceful dunk which Coach Bob Ryckman jokingly said allowed them more time to discuss strategy before the game. But a teammate, David Bradshaw felt that the "accident" was just another ploy for Ray to have yet another pre-game cigarette.

Erindale got off to their usual slow start and often weren't in position or covering their man effectively. The Grads' floor play was generally sloppy, but they used a few slick manoeuvres to gain a 10 point lead very early in the game. They also landed a lot of fouls giving Erindale a few easy points. After that Erindale slowly regained their ground using a deliberate offence that was slower, more controlled and more effective than the last game. By half-time Erindale had the lead with a score of 29-22.

During the second half, the more disciplined Erindale team controlled the play and the score moved apart from that point on. A large team and frequent substitutions provided Coach Ryckman with plenty of fresh players. Erindale's presses worked well, but the game was dominated by a slow-paced defence which kept the scores on both sides down.

No individual dominated the game because whole lineups were changed at a time. In this way, no one player was on the court long enough to have any great effect. However, several players had a good game. Rookie Brian Anderson (center) had the game high total with 12 points and was the only new player on the veteran dominated starting line-up. Sriubiskis (forward) played his usual consistent game totalling 12 points, and Ed Novak (guard) showed continued improvement and composure on the court. Ed Galka (guard), better known as "steady Eddy", greatly bolstered the Erindale offence with his good ball handling. Ed is a three year veteran of the disbanded varsity team and his conditioning advantage from that was obvious.

Rookies Bruce "Malibu" Pynn and Paul Fram both showed well in their first games in Inter-Fac. Last year's League All-Star Dave Bradshaw (guard) wasn't up to his usual standard but then he never plays well against a zone defence, which was the main defence Grads used.

Coach Ryckman felt that the game was much easier than last week's battle against Scarborough but the guys still had to work really hard.

"The new members of the Erindale Warriors are good," he said, "but they need work and practice getting used to playing together as a team."

When asked what they felt about playing Inter-Fac basketball the rookies' answers ranged from saying that it was a better brand of ball than Intramural, more fun than high school, but that it was not as good but just as challenging as rowing.

Bob Caville, however, summed it all up by saying that it was a good social time. And it really is! The next game is at Hart House next Thursday night at 8:30 p.m. when Erindale will be facing Phys. Ed.



Ray Sriubiskis battles for a rebound.

## Mean Machine wins Football championship

By RICK KRAJEWSKI

Last Monday's Championship Intramural Football game continued the Mean Machine's string of consecutive Intramural champion-

ships, as they thrashed the Enforcers by a score of 18 to 8.

The Machine was led by their feared defense, which allowed only eight points during the entire

season. The offense, with leading ball carriers Dean Grant (who pulled a hamstring early in the first quarter) and Wayne McGuire, came through with a sound effort.

Spearheading the attack was the deadly throwing of John Pogue, and the pass catching of Jeff Harvey.

### PROTEST

The Mean Machine got their points from touchdowns by Pogue on a short invisible end around and a scintillating 95 yard kick return by Greg Ellis. There was a protest from the Enforcers who maintained that Ellis was out of bounds, but this was just another reflection of the desperate situation which the opponents found themselves in against the Mean Machine.

### THE TEAM

**Offense:** Jeff 'Harry' Harrison, Brian 'Injury Prone' Sobie (come on Cathy get the big Gulukka in shape), 'Hot Hands', Dan 'Reo' Barrett, 'Dance the Sidelines', Norm 'Shotgum' Kurczyk, Dean Grant, 'Nice Guy', 'Casper'.

**Defense:** Rick 'Kraj' Krajewski, Dave 'Horner' Holmes, Phil Garbutt, Pete 'Gilk Roy' Gilkronson, John 'Cooch' Couty, 'The Italian Who Isn't', Gabe 'No Fear' Nazar, Bill 'Captain' Hurley, Murray Barrett.

### INTIMIDATED

Mark Fisher caught the Enforcers' touchdown pass from Bill Gregson. They added a two point conversion on a pass from Gregson to Steve Craig. In spite of this, the



## HEY UNCLE

"Hey uncle..."

"...ZZZ...mpht...wh? Who..."

"It's me your nephew."

"Oh...yeah...what is it, sport?"

"Guess who the leading scorer in the NHL is unc?"

"Hey boy, that's easy Guy LaFleur of Montreal."

"No unc, it's Bob MacMillan of Atlanta with 23 points. Chouinard has 21 and Tom Lysiak has 20

points. They both play for the Flames too. LaFleur only has 11..."

"...ZZZ..."

"Hey uncle!"

"...glht...what now sport?"

"Guess which is the highest scoring line in hockey and who has the most goals?"

"Another easy one...LaFleur, your leading scorer...must have 20

goals by now...with Steve Shutt and Jacques LeMaire."

"Nope."

"Well alright son...yawn...well maybe Trottier, Bossy and Gillies have a head start..."

"Wrong, uncle, the Babych, Federko and Sutter line of St. Louis is the top line; and Sutter has the most goals with 11 "...ZZZ..."

"Uncle!"

"...maaphlt...yeah boy?"

"Guess who's in first place overall, even?"

"Sure, unc..."

"Now why don't you come back later with some real tough ones... like around playoff time. Maybe we can guess how many games the finals...yawn...will go this year or which team will play the Canadiens..."

"Sure unc...but the league really is competitive this year...a lot of young players...every team is tough..."

"...ZZZ..."

"Montreal boy, Montreal...who else?"

"No unc, Atlanta is in first place with 24 points and the New York Rangers are in second, with 19. Boston Bruins are third, the Islanders are fourth and..."

"...ZZZ..."

"C'mon uncle, wake up!"

"...szzlmn...oh, alright sport. Now I don't mind playing Q and A with you son, but your questions

are way too easy. I've gotten every one you asked me."

"...ZZZ..."

## Roundup

Rory O'Neill was a one man show for the Warrior's lacrosse team as he scored six goals and an assist to lead Erindale to a 8-3 win over St. Mike's. The game was the first of a two-game total goal semi-final series. Brian Sobie hit for the other two Erindale markers. For St. Mike's, Sean Holman, Paul Henderson (no, not that Paul Henderson) and Rocco Ditrani each had singles.

Rory's defensive play was just as effective as his offensive work. Playing at the top of the penalty killing unit (Warriors were short-handed five times) he caused several turnovers.

Erindale held the edge in shots on goal by a 27-12 margin.

The second game of the series will be held on Saturday, November 11 at 10:00 a.m. The game will be played in the Hart House lower gym.



Warriors' Rory O'Neill (No. 2) scored 6 goals against St. Mike's last week. SMC defender is Sean Holman (No. 17), goalie is Paul Corey.



Erindale Hockey Warriors are riding the top of the standings.

## Archery, Ballet, Cross country...

ACTIVITY	STAR ING DATE	DAY	TIME	PLACE	FINISHES
Archery	Jan. 15	Mon.	1-2	activity room	Feb. 26
Ballet	Jan. 17	Mon.	1-2	activity room	Feb. 26
Cross country	Jan. 16	Tues.	1-2	studio	March 6
Skiing	Jan. 19	Fri.	9-12 or 1-4		
	Jan. 20	Sat.	9-12 or 1-4 plus lecture, Wed., Jan. 17 7 p.m.		
Disco/latin	t.b.a.				
Disco/latin	t.b.a.				
Fencing	t.b.a.				
Figure Skating *	Jan. 8	Mon.	12:30-1:30	Huron Parkarena	Feb. 12
Fitness	Jan. 15	Mon. & Wed.	12:10-1:00	studio	Feb. 26
Fitness community	Jan. 16	Tues. & Thurs.	10:00-11:00	gym/studio	March 6
Free Skating	Nov. 10	Fri.	12:30-1:30	Huron Parkarena	
Jazz	t.b.a.				
Judo/Self Defense	Jan. 17	Wed.	5:30-7:00	studio	Feb. 28
Karate	Jan. 16	Tues. & Thurs.	6:30-8:30	studio	Feb. 27
Squash (beg.)	Jan. 16	Tues.	10:10-10:50	courts	Feb. 27
Squash (beg.)	Jan. 16	Thurs.	12:10-12:50	courts	Feb. 28
Weight Training	Individ.			weight room	continuous
Yoga	Jan. 16	Tues.	5-6:30	studio	Feb. 26
Ballroom dance	t.b.a.				

\* no classes during reading week Feb. 19-23.

\* ECARA MEMBERS \$5.00 per course.

\* Non-ECARA members \$10.00 per course.

## Scoreboard

### LACROSSE FINAL STANDINGS

#### DIVISION I

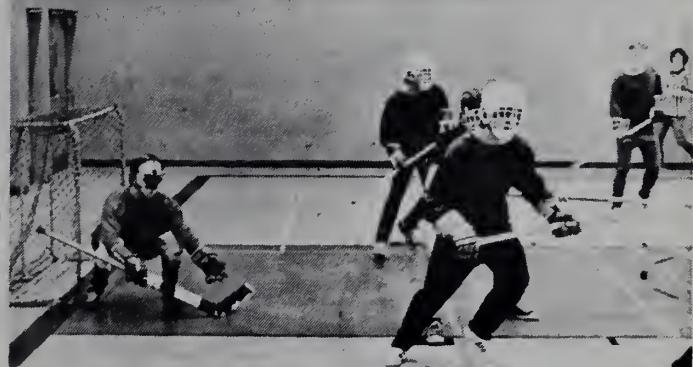
	GP	W	L	T	GF	GA	PTS
Erindale	5	5	0	0	72	29	10
PHE	5	3	2	0	44	31	6
Scarborough	4	2	2	0	26	28	4
St. Mike's	5	2	3	0	24	47	4
Victoria	5	0	5	0	26	56	0

#### SCORING DIVISION I

PLAYER	GP	G	A	PTS	PEN
1. Murray Barrick	Erin	5	22	10	32
2. Beck Hoffland	Erin	5	12	18	30
3. Gord Nelson	PHE	5	17	6	23
4. Brian Sobie	Erin	4	11	7	18
Bill Hurley	Erin	5	7	11	18
6. Sean Holman	SMC	5	8	9	17
7. Kirk Swales	PHE	5	8	8	16
8. Craig Wardlaw	VIC	5	9	4	13
Greg Lee	Erin	4	5	8	13
10. Chuck Mitchell	PHE	5	9	3	12



Erindale's incredible Lacrosse team has now won 25 consecutive games. They are well on their way to their 4th straight Dafoe Cup.



Erindale's most popular Intramural sport returns next January - Floor Hockey '79.

## Blind Duck Staff Needed

*Experienced only.*

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*Mon. - Fri.*

*10:00 am. to 5:00 pm.*

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Blind  
Duck**



# medium II Performance

## White Mansions Shakes the Rafters

by MILHOUSE MUDFLAP

Concept albums have traditionally been the domain of the "progressive" rockers - hybrid groups concocted of plenty of strings, a synthesizer or two, some house-sized kettle drums and a few big-name performers. Throw them together under a theme that's either spacey or maudlin, and you come up with something that is described by the promoters as "full" and "rich sounding". Composers travel to the centre of the earth in their desperate quests to sound magesterial. Broom! Zing! Pow!!

Well, move over Wakeman and Gabriel and Richard Harris and all the others. A new musical genre has decided to tackle 'concept'. This time they're coming from the Deep South - via Liverpool, England - in an album called White Mansions. (A & M SP 6004).

The album's composer is Paul Kennerley, whose greatest claim to fame seems to be that he once helped promote a Beatles' concert at the tender age of fourteen. After spending some time as a moderately successful promoter and a lousy manager, he for some reason got absorbed in study of the American Civil War and used it for the theme of White Mansions.

True to the concept format, Kennerley and producer Glyn Johns have gathered together a nifty bank of strings to fill up the sound and a crew of some of the bigger names in the rockabilly music industry to sell the thing. They have taken the maudlin approach to the theme, dissecting the Confederacy's side of the Civil War, working the country-rock music of the album to bring out all the sentimentality of the South's brutal defeat at the hands of a merciless and better-equipped Union.

Despite having stuck to many of the rules of the concept format, Kennerley and producer Glyn Johns have surprisingly come up with something missing from all the pyrotechnics of rock concept

albums - honesty. The simplicity of mid-west rock dictates this honesty; even with the banks of strings in the background, the music is straightforward, infectious and keeps your heels slapping the floorboards throughout. The vocals, too, maintain the same honest simplicity.

The uncomplicated effects of country rock fit in admirably with Kennerley's interpretation of the Civil War. Whatever the causes, war itself is a simple enough thing; hate the enemy and kill. Pride, the ability to kill fellow men, even brothers, and all the other ingredients that feed war are nothing more than manifestations of a simple territorial instinct, an animal instinct that transcends intellect. Songs about war, then, should be simple as well. Matthew J. Fuller, the Confederate 'hero' of the album, portrayed by John Dillon, sings in "Join Around The Flag"; "if they try to take us back or come and free the blacks The good Lord knows we're going to give 'em hell."

The album begins with a fearful lament from the melodious Jessi Colter, who portrays Polly Ann Stafford, Matthew's darlin' sweetheart. She foretells the destruction of the plantation Paradise of the South if the Civil War breaks out.

She is followed by an observation from The Drifter, who serves as something of a Greek chorus for the drama Kennerley unfolds. Waylon Jennings was an ideal choice for the Drifter's part. Both he and Jessi Colter epitomize the southern character.

The other two characters on the album are slightly less palatable. John Dillon as Matthew J. Fuller and Steve Cash as the rootless white pauper Caleb Stone have too long courted commercial success with the Ozark Mountain Daredevils to preserve the honesty which remains in Jennings and Colter. Their performances are overly-contrived; they are trying to mimic the southern style rather than let it flow naturally. Beside Waylon Jennings, these two are

shown up for the foppish trend-chasers that they are. Cash's two-note harmonica is especially unwelcome the several times it shows up through the album.

However, this is not to upbraid the work of Kennerley in creating the characters portrayed by Cash and Dillon. Throughout the songs on side one, Caleb Stone, the 'white trash' who has finally found respect as a soldier, and Matthew Fulton, who sees the protestation of the South as a God-given duty, assert their confidence that the Confederacy will triumph. On the last cut, 'The Union Mare and the Confederate Grey', though, the Drifter augurs what is in store for the South. The war that was supposed to have ended in ten days will drag on for three bloody years. Side two is a confirmation of the Drifter's premonitions.

The first song, "No One Could Believe a Summer Could Be So Cold" is a letter from the trenches from Matthew to Polly. The upbeat tempo doesn't really suit the despairing lyrics, and the racket created by what passes for thunder and rain merely interferes with the music throughout. So it goes.

As the war progresses, the songs shift from the buoyancy and confidence expressed by the Confederate soldiers on side one, to the stunned recognition that their homes have been destroyed, and that the North will continue to advance through the South until it had gotten its full vengeance. Again, Waylon Jennings as the Drifter is the strength of this side. In "The Southland's Bleeding", he blames "southern pride...stubborn blindness," on the failure to end the war before the real agony begins. The last song of the album, "Dixie, Now You're Done", is an extension of "Dixie, Hold On" from the first side, and is an epitaph for the South that would never be again.

Amid all the lamentations on the second side, the spiritual chant of the freed slaves (Rodena Preston's Voice of Deliverance) in "Praise The Lord" is an especially



Matthew J. Fuller and Polly Ann Stafford

haunting piece. Without musical accompaniment, it serves as a lesson to the composers of concept albums that the 'full sound' is not necessarily desirable.

Instrumentally, the album again excels. Eric Clapton is instantly recognizable in "White Trash" on the first side. He also graces "The Last Dance & The Kentucky Racehorse", Matthew and Polly's last dialogue together. Former Eagle Bernie Leadon's fine work on guitars, banjo and mandolin adds much to the southern flavour of the record.

Presumably the engineering can be excused since this is an experiment with something new, certainly it must have cost more.

but just the same, the mixing job is erratic. Jessi Colter's voice rises to distortion and falls to unaudiability on both the songs she sings, and there is a voice shouting something "Bring Up the Twelve Pounders" which is so far off it sounds like nothing more than the buzzing of a fly.

Nonetheless, White Mansions is a fascinating experiment, something that should be picked up as a 'first of its kind' album. And if you don't like the music, you can always read the 28 page booklet that is included with the record, complete with real photos of the Civil War. In fact, the packaging may be more creative than the album itself. Certainly it must have cost more.

## Street-Legal: Swan Song or Metamorphosis?

by JOHN CHALLIS

Street-Legal is probably the saddest, most despairing album Bob Dylan has ever or is likely ever to compose. Primarily because most of it is bad.

The passion has gone out of Dylan, and through most of Street-Legal we are subjected to what someone has decided will be his new image - the street tough survivor, minstrel of the hardened Seventies. The only problem is that the Seventies are not hardened. They have been the most naive decade for North America since the Twenties. There is no place for the incisiveness which was Dylan's trademark a decade ago in the slightly hysterical times we live in. The man that once declared that even the president must stand naked is now hidden behind a shroud of over-production and facile lyrics about loves won and lost.

The decision to make Dylan street-tough probably stems from his voice. While he was still the protester, Dylan fans didn't care whether his voice sounded like a goose-call or not; it was what he was saying that counted. But now that no-one wants to listen to protests something has to be done

with the voice. He now has a backup group of session men who put together a pretty lame imitation of The Band, a trio of shrill vocalists who keep interrupting everything Dylan sings, and an extremely annoying soprano sax played by Steve Douglas. They do little to improve Dylan's voice.

Two songs nearly succeed with the street image. New Pony is a bluesy, very raunchy piece that shows if Dylan really wanted to work at it, and his heart was in it, he could adopt a certain machismo toughness. The second cut on side two, Senor (Tales of Yankee Power) simply shows that his heart really isn't in it. The backup vocals and instrumentals are admirably controlled on this piece, and what results is something which begins to shine the way the Dylan of old once did. Senor is one of the few songs that has really absorbing lyrics on it.

The last cut of the first side, Baby Stop Cryin', shows how bad the street-image can get on Street-Legal. It is an utterly maudlin thing about him packing his gun, saying goodbye to his girl and heading out into the city, unsure whether he will come back alive. This sort of routine, replete

with weeping girl, went out with Gene Autrey movies, but apparently Dylan has decided it is what the seventies audience wants.

Tragically, Dylan is probably right. Today's popular music, even the greater part of new wave material, seems to get along quite well with depressingly vapid lyrics. Under these circumstances, Dylan has been left in a void. The last song of side two, Where Are You Tonight, is Dylan's lament from that void, and here the real tragedy of the album is brought out with shocking force.

Where Are You Tonight is on the surface a song about a girl who has left Dylan. Between the lines, though, is an allegory of the plight of the Sixties protester caught alone in the Seventies. His lost love is not a woman, but the youthful conscience of those days, the people and ferment of the times that allowed him to rise above folk singer to become social prophet. "There's a babe in the arms of woman in rage," he sings of those days, days when "Sacrifice was the code of the road."

In an oblique allusion to his old standard, the Times They Are A-Changin', he says that the woman's father (presumably

Dylan's Muse) had prophesied the break between him and his love. Well, Dylan kept swimming and he still sank like a stone. "Her father emphasized, you gotta be more than street-wise." Commercialism takes hold of Dylan's love and strips her stage. Whether deliberate or not, there are several images which directly relate to songs by groups around him; The Band, Frank Zappa, Pink Floyd, and Led Zeppelin's Stairway To Heaven, all groups who have risen and fallen at the whim of mass marketing strategies. Dylan follows up with the conclusion; "If you don't believe there's a price for this sweet Paradise-Remind me to show you the stars."

Dylan builds vocally through the song after a gentle beginning, until by the finale he is wailing in despair, as much at his own plight as at what he perceives as a disease crawling through society as well as in the music industry. His half-hearted attempts at constructing an image which will fit into the times he brushes aside with the final lines of the song; "I can't believe it, I can't believe I'm alive-But without you, it just doesn't seem right-Oh, where are you tonight?"

Clues are interspersed throughout the album which pertain to Dylan's dilemma. The Changing of the Guard, the first song on side one contains the opening chant 'sixteen years' - insignificant enough until one realizes that it has been sixteen years since his first album was printed in 1962. In Senor, another hint is offered; "Let's overturn these tables-disconnect these cables-This place don't make sense to me no more." The fading away of a star has always been seen as something of a romantic tragedy, but for Dylan's poetic stature and social insights to be lost in a day and age when social criticism is needed more than ever, seems a double tragedy.

In all this moribund material, there is one bright spot that shines out on the album. Dylan is still recording with Columbia, and as mediocre as the majority of the tunes are, Columbia is the only record company with enough pride to press albums cleanly. To be able to hear music - any music - as it is meant to be heard, without background noise and the snap-crackle pop of roughness between tracks is a joy one seldom has the luck of experiencing with other record companies.

# More Summer and Live Donna, too



by CHRISTINE WOOD

Donna Summer accurately portrays the sparkling glamour side of disco on her "Live and More" album.

She fortunately relieves the sometime monotonous repetition of disco with her strong emotionally attuned voice. Not the typical disco performer, Donna Summer captivates her audience with endless energy and vitality.

After a dramatic entrance, Donna Summer speeds up and performs an almost too quick set of popular songs from previous

releases. Attempting to keep up with the fast pace of the band, she sings so fast on side one's "Fairy Tale High" she could be mistaken for a chipmunk imitation.

A vast improvement results once the band slows and allows Summer to catch her breath. "Spring Affair" lacks some of the dazzle it showed on its first release, but "Rumour Has It" and "Faster and Faster" provide enough life to make side one successful.

Side two creates a more nostalgic tone at first with "I Remember Yesterday" and then evolves into a more slinky, sexy style with "My Man" medley.

The pace slows further with another though refreshing, version of "The Way We Were". Summer captivates her audience by finishing the second side with the heart-renting revelation of "Mimi's Song".

The third side brings all the favourites into focus. More energetically than its regular disco beat, Summer tempts the audience with "Try Me" and combines it with "I Know We Can Make It". The combination prepares the

audience for the almost too seductive, moaned version of "Love to Love You, Baby". The vibrant beat of "I Feel Love" ruins Summer's attempts at smoothing the song out in order to introduce her back-up vocalists. Summer finishes her live performance and the third side, appropriately with a somewhat stilted version of "Last Dance".

The strength and agility of Summer's voice is brought forth throughout the live performance. She reveals more versatility in her live performance than in her studio

cut releases. Her voice is never low key and fills with emotion, melodrama and seductiveness during various instances in her live performances.

Although Summer lacks some enthusiasm on the fourth, studio cut side she still calculates the stresses as she sings with that vibrant voice.

A revised version of "MacArthur Park" blends with "One of a Kind", and "Heaven Knows" and comprises the "MacArthur Park Suite". The entire fourth side entails this suite and not part of the

live material. Donna Summer transforms the "MacArthur Park Suite" into her own unmistakable and making it one of the best studio releases she has made yet.

Donna Summer's "Live and More" album is a general improvement over many of her previous releases. The live performance adds enough substance to reveal more than just glittering disco. Summer splices her material with emotion and enthusiasm and reveals her real talent by producing one of her best releases yet.

## Passing through a Bogart Movie

by HUGH SECORD

When Al Stewart appeared in Toronto several weeks ago, only 3500 fans went to see him. He took this situation to his advantage, though, and presented himself in a storyteller role.

But then, that's Al Stewart. His music blends folkish anecdotes with a more driving rock tempo. His imagination is wide and his songs create an atmosphere, a mood in the mind's eye. He takes you to another time and another place. The melodies of the tunes accentuate the feeling of the lyrics.

Time Passages, his new album, does have its faults. As usual, Stewart's vocals detract from the excellence of his writing and production. His singing is less than emphatic, leaning towards monotony. Some like Stewart, but feel that his songs all sound the same; that he suffers from the Dan Hill syndrome.

But Stewart's talent is unquestionable, and Time Passages, which explores the theme of time dominant in much of his work, is great, Stewart's best work to date. "Palace of Versailles" is set against Peter Dolley's polyphonic synthesizer which almost transcends time; which depicts the symbolic passage of time through a historic monument. Tim Renwick's guitar lights up "Almost Lucy"'s description of the existential life of a would-be star; "Life In Dark Water" strikes a universal chord allegorically.



Probably the best track, though, is "Valentina Way", which illustrates the despair of a hooker and the street life she lives. Peter White's guitar work excels.

In fact, nothing detracts from the album apart from the critical shortcoming of Stewart's vocals and his unwillingness to experiment.

Stewart pretty well sticks to his proven style, which is perfectly acceptable to hard-core Al Stewart fans. His lack of exploration, however, will not win him new

fans. If he stopped singing his own works, his musicians would have a better chance to express their talents, and Stewart would stand a better chance of breaking out of the rigid framework he seems to have set. His music lacks a true feeling of spontaneity; is too refined and polished.

This seems to be a matter of design to compensate for Stewart's shortcomings. But it would be disastrous if it drives him into obscurity, since his talents are obvious.

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## Mackinnon: quiet reserved

by CHRIS LOUDON

On Wednesday, November 8 the Erindale English staff, in continuation of their bi-weekly Poetry at Noon series, presented a reading by Stewart MacKinnon. MacKinnon, quiet and reserved almost to the point of shyness, stood in marked contrast to the boisterous Bill Bissett who had read two weeks earlier. The change, however, was a pleasant one. MacKinnon was personable without being overpowering. His subtle humour and gentle manner helped to unify poet and audience, making the strength and beauty of the poems that much more perceptible.

Opening with selection from his most recently published book of poems, "The Lost Surveyor", MacKinnon quickly shifted to new material which had never before been read publicly. The new works included five poems dealing with World War II. The starkness and brutality of the war poems was

contrasted with a long series centered around the petroglyphs in Bon Echo, (on the Trent-Severn canal system). These latter poems are to be incorporated, with illustrations, into MacKinnon's next publication. MacKinnon, born in rural Quebec and now residing in Waterloo, rather slyly claimed that it was his "duty" to include a smattering of apolitical poems. In general, the poems were an interesting mixture of the objective and the introspective.

It is unfortunate that MacKinnon attracted a much smaller audience than had Bissett, for his poetry reflected an equal, if not superior, literary ability. The smaller group, however, made the reading all that much more intimate.

Evenly paced and well controlled, MacKinnon held the audience in the palm of his hand for the entire hour. Indeed, both poet and poems were equally impressive.

## Elvis Costello the attraction

O'Keefe Centre Nov. 3, 9:30 pm.

by T.K. SAWYER

It was not for a long time, not until each member of the audience that Elvis Costello had been exhorting for more than an hour was finally on his or her feet, that the man himself bounded back onstage to deliver the evening's first and only encore.

A rather typical moment for a performer who certainly plays to his audience these days; plays with it, really. Hands clasped behind his head, guitar dangling unplayed from his shoulder, arms cutting wide, theatrical swaths through the air to underscore a particular lyric, even dancing, Costello exploited songs like "Watching The Detectives" for all the drama they were worth, manipulating the audience till it begged for more. And then damn near didn't give it to them.

"He likes posing as much as Bowie does", a friend commented. Exactly.

If that suggests to you that Elvis Costello, the most convincing-hell, the most genuinely angry young man England has produced since Jimmy Porter, has changed an awful lot in an awfully short space of time, you're probably right. As a

person, or persona, that is, although traces of musical conservatism have also started appearing about the edges in songs like Smokey Robinson's "Don't Know What to do With Myself". And when this approach meshed with sartorial conservatism, as it did in "Stranger In The House" (a country weeper sung in a melting tremolo by Elvis, dressed in a black shirt rimmed with Grand Old Opry-style brocade) the effect was almost comic.

The rest of the set, drawn almost entirely from Costello's two studio albums, gave the audience a reasonable dose of what it came for: Elvis's brand of quirky, hardnosed, utterly captivating rock and roll.

That said, even the staunchest Costello supporter would have to admit that, on the basis of his Toronto shows over the past year—at the El Mocambo, Massey hall, and the O'Keefe—some of his very best songs have never successfully made the transition to the stage.

"Waiting For The End Of The World", for example, has, to these ears, never fully recovered from

the loss of the sinuous, biting lead guitar lines which graced the version on *My Aim Is True*. And "The Beat"—what can one say about "The Beat", that majestic tribute to the pleasures of the hand that electrified *This Year's Model*? Onstage it comes off as a quick run through at best, Elvis confusing speed with urgency.

On these songs, and others, the limitations of the Attractions' instrumental and vocal lineup became painfully clear (although, to be fair, it wasn't always possible to really hear the band, which was fighting a curiously democratic sound mix that rarely allowed individual instruments to assert themselves. One missed, in particular, Bruce Thomas's melodic, propulsive bass lines).

Excuses aside, though, it's clearer than ever that the Attractions need another guitarist or, at the least, some help with the backing vocals so crucial to Costello's records.

As for *Battered Wives*, who opened both shows, they should be ignored till they go away. Especially by well-meaning women activists.

# Musical Confederation

By GAIL STAFFORD

When within 2 minutes from the start of a show, the audience is already stamping their feet and clapping to the music, you get the general impression that the production is a success.

Such was the case at the opening night of Theatre Passe Murreille's *The Road To Charlottetown*.

The music, although it varies from country fiddling to soft love ballads, is so infectious and energetic that you just can't sit still.

The plot of the play revolves around the battle between the Landlords of Prince Edward Island and its poor, hardworking tenants. It seems that in the early 1800s, almost half the island was owned by 6 people. They let the tenants clear lands, plant crops and build roads while they sat back in merry ole England waiting to

exact payment. The tenants refused and the war was on.

The main character in this production is Johnny Acorn, an ancient fighting man with the spirit of life still bristling in him. He leads the rest of the characters from the beginning of the revolt, through most of the battles until the bitter blow of Confederation.

Johnny Acorn is played superbly by Cedric Smith. He absolutely captures the passion, bitterness and zest for life the character possesses.

It is difficult to analyze the remainder of the cast because of the interchanging roles they play. All of them; Bill Russell, David Papazian, Cheryl Cashman and Gerard Lenton are superb singers. Cheryl Cashman, the only female in the production, is the only one whose voice does not present itself to the audience. It is not that she is not good, indeed her voice is beautiful, but it's frail, lilting

quality often gets superceded by the boisterousness of the menfolk.

David Papazian, although his acting was not the best in the world, captured the audience's attention with his excellent toe-tapping fiddling and cello playing. There were often times when he, alone with his music, set the mood for the ensuing scenes.

The play is set up basically as a series of skits, some with dialogue, some just a recitation of Milton Acorn's poetry, and the majority, Acorn's poetry set to Cedric Smith's music. Acorn's poetry can be witty; flashing with sarcasm and bitterness or it can be soft and hushed. Cedric Smith has done an excellent job of capturing these moods in the music he wrote.

This is a show that would appeal to all ages. The music is catchy, the poetry profound, and the singing absolutely superb. *The Road To Charlottetown* is a beautiful road indeed.



...and every so often he gets up and pretends he's John A. Macdonald preaching the Ten Commandments. The true story of Confederation with (L-R) Gerald Lenton, Cedric Smith, David Papazian.

## Interview-Cedric Smith

### Charlottetown Ramblings

By GAIL STAFFORD

Medium II was fortunate enough to get, compliments of Theatre Passe Murraille, an interview with Cedric Smith, the star and one musical composer of Passe Murraille's *The Road to Charlottetown*. Here are some of his thoughts.

M2: Basically, when did the play first evolve?

A.: It's a long evolved work. I've been working with Milton Acorn's poetry for some time setting some things to music. I got a Theatre TWP to commission Milton to do a play; he did a rough draft of the play which was sort of rejected by the theatre. This is going back 4 or 5 years. I took the workings of the play and did a lot of work on it, putting it together for CBC television. They kind of went cool on the idea so about 2 years ago I got some seed show money from Thompson here at Passe Murraille and got 6 of us together. We toured around to some prisons in Ontario

over Christmas. I had been doing a lot of Milton's poetry in prisons in concert, I've always had tremendous response to his stuff in the prison setting, an understanding, not just appreciation but an actual intellectual understanding about what the poetry was all about, much more than I ever got from a university audience. I think that's just because people in prison tend to be closer to the kind of spirit of resistance that Milton personifies in his work.

So we took the play around to prisons and had terrific responses to it, there are a lot of Maritimers in prisons in Ontario. The whole theme of Rent Collectors and Landlords is something the class of people in prison are familiar with; people who have had more problems and more to deal with of that basic thing in one's life; the landlord.

What the thing ends up being is a sort of a montage of poetry and

songs and written scenes. It has a historical basis. It deals with the struggle against landlords that went on in PEI before Confederation. The island, originally, till 1820 or so, was very feudal in its whole setup.

M2: Where does the title come from?

A.: There was a main road in Kings County where a lot of the Selkirk settlers and a lot of Scots were, where resistance was highest.

I've had a strong passion for Milton's poetry and writing for a long time and also for the music of Celtic; Gaelic origins. Celts have a great thing of being able to go from absolute celebrative joy to exquisite despair in a matter of seconds, very volatile people that way. It's within that kind of genre of music

that I've composed most of the music, a few of the songs are traditional songs that I've used, but about 80 per cent of it I've written.

As well, Milton Acorn very much I think, captures a tradition that is very strong in Maritimes, a radical tradition, it's a tradition you can make a strong case for existing throughout the whole country. When you actually look into the history, it's part of that tradition that's been very much swept under the carpet, obviously by govern-

ments and by the establishment who aren't particularly interested in seeing focus on that and would rather like to keep this image that Canada is this quiet, little place where nothing much ever happens. Canadians have a strong tradition of resistance and also a strong reputation as fighters on and off the hockey rinks. They can be a ferocious people with great inner strength. So the whole thing is a kind of attempt to tap in on that and as well Milton's writing, he has

continued on page 15

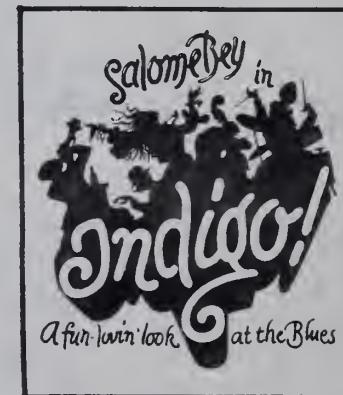
## Basin Street Indigo

By RHONDA LUBBOCK

"The music of the blacks is the blues," or at least we are told so by the cast of *Indigo*, the "fun-lovin' look at the Blues" now playing at Basin Street. Currently basking in the security of their "held-over-for-an-indefinite-run" cabaret, the three performers attempt to present the history of black American music from bondage to Basie. The program includes selections—no, really just excerpts—well, actually short fragments—very short fragments—of standards by Duke Ellington, Fats Waller, Billie Holiday and a host of others. In fact, even the most astute listener may have missed the two bars of "Misty" played during the second act.

The sophomoric cliches interspersed with these fragments cannot help but alienate anyone with a remote knowledge of "Blues", or as it is more correctly called "Harlem Jazz". Indeed, the only purpose seems to be the patronization of 300 leisure-suited, middle-class suburbanites who flock nightly to *Indigo* not to listen to good music, but to satisfy their liberal guilt-complexes.

The performers here are not at fault, even if they are forced to act like musical versions of Kunta Kinte. Salome Bey is the headliner. Her illustrious career credits include the Broadway hits *Don't Bother Me, I Can't Cope* and *Your Arms Too Short To Box With God*. She won the coveted OBIE award for her performance in the Toronto-based musical *Justine*,



and will soon be seen in her own special for the CBC. She, along with Rudy Webb and Dennis Simpson, both Canadian veterans of the Charlottetown Festival, help the audience to overlook the dull, unimaginative script with intricately choreographed, exquisitely executed dance montages, and voices textured to sing the most demanding jazz pieces. So expert are the impersonations of Billie Holiday, Eartha Kitt and Miss Bessie Smith, that *Indigo* comes alive in spite of itself.

The true stars, however, are Jim Norman, Larry Smith and Joe Sealy, three top-notch musicians who transcend this didactic production quite simply—by playing good Harlem jazz.

It may be "a fun-lovin' look at the Blues" but bubbly brown sugar *Indigo* ain't.



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# Pan Meets a Flower

By KATHY DAWSON

David Type, the central actor-dancer in Passe Muraille's seed show *Pan Meets a Flower*, is as energetic as he is introspective.

Originally a street dancer, a native of Cabbagetown, David's is an intuitive dance of natural rhythms, that uses basic music (African-Latin, Indian, disco, jazz-rock, and rhythm and blues) to portray character and emotion. Consequently it was not necessary for the dancers in his upcoming production to have any formal dance background. David himself has had no formal dance training. Peggy Coffey, another member of the cast, has some dance training, and worked with the Niagara Mime Company. Billy

Jackson is disc oriented.

Choreographed and conceived by David, the show aims to reach a common ground between visual art and the theatre.

When viewing a static piece of art, you are aware of your own participation, while a theatre audience wants to become lost in the illusion presented. When viewing the faun-like creature, Pan, as he progresses on his mythological odyssey, David wants his "art performance" audience to be brought completely into the illusion, but also to bring their own feelings there as well.

Here are real characters in an unreal, but totally believable world. The light-hearted Pan learns about love from three

flowers whom he meets in his travels. The first taught physical love, the second, romantic, and the third, the attachment of real love through which Pan is transformed and from which he cannot easily escape.

When talking to David Type in the studio, the spirit of emotion escapes through the vivacity of his presence. If his *Pan Meets a Flower* possesses half of this energy, it will be a sure success.

The Cafe Soho on Queen Street W. is the intimate coffee-house style theatre, in which the dance-mime production will run from November 16 until December 2, at 8:30 p.m.

## Cedric Smith

some of that link also with that Irish-Scotch kind of flow of language and gift of expression.

It is hard to describe. I wouldn't describe it as a play.

M2: It is purely musical?

A.: No, but it's not a play, it's sort of an entertainment. I don't know what to call it. I keep trying to define it. It's sort of a montage. It does have a through line. It deals with a character, named Johnny Acorn, who was a revolutionary leader in the early 1800s; who was so effective as a guerilla leader that he managed to avoid being mentioned in any official records. He has a strange lineage. A lot of people don't realize that Prince Edward Island was the island Shakespeare was speaking of when he wrote *The Tempest*. In *The Tempest* of course, there are references to the character of Caliban and Miranda; hence Caliban wanted to "get it on" with Miranda. Well the truth of the matter is, that they did and there was progeny, I believe it's the word used, produced from this union that generations later emerged as John Acorn; a direct descendant of Caliban and Prospero. I think that is what I like about Milton's work; he combines those qualities of the two.

M2: What particular type of music has you concentrated on for the play?

A: I'm attempting to capture some of the ballad, the Scots really invented the ballad form. The accent is not a great deal on the instrumental, well actually yes, there is. I don't have the whole musical band, there are two musicians and myself playing some.

What I've tried to do with the music in terms of the play is do an impressionistic thing to music, I have a small synthesizer involved in it which is not really a traditional instrument for playing Celtic music but you can get a really good pipe sound off a synthesizer and it's obviously a lot more controllable than a set of bagpipes. It isn't an attempt to take you into the living room of a cottage in the highlands, it's a theatrical impression of that kind of music, the soul and passion of it, the thing most forgotten about it. When Tin Pan Alley took over Irish Music and all of that kind of Danny Boy stuff started coming out, there was a certain "Fake Irishness" about it, a tendency to be very soft and nostalgic with it, which is another kind of thing that the establishment did.

The establishment did the same thing to the whole Scotch culture; after the Highland clearances there was quite a long period of time where the kilt was banned, where wearing of the tartan was punishable by severe penalties. What the English practiced in Scotland was genocide and Milton Acorn's point is that the real spirit of the Highlands is more evident in Cape Breton than it is in Scotland. There is a good case to be said for

## Rambles On

that, because the people who obviously stayed in Scotland were the people who had to be prepared to compromise their way of life; the ones who came over here were the ones who didn't want to do that. It wasn't until around Victorian times; Edwardian times when one of the English monarchies took up the kilt and suddenly the kilt became a very fashionable kind of aristocratic thing.

A: The whole thing for me is an attempt to provide an entertainment that doesn't have to deny the soul of something. What this music is, what Scots-Irish music is, is Celtic soul music, the blues. Celtic blues, and that is different in some ways, can have a great sense of humour to it, and also have great bitterness, and great pain associated with it. A lot of time in commercial representations of that kind of stuff, they're embarrassed by that, they try to deal with that kind of music without getting into that; keep it light, don't let it get sad, audiences don't want that and I guess what I've tried to do musically and with the theatre stuff I do, is try to prove that you can have something that is entertaining at the same time.

M2: Who did the actual writing?

A: 25 per cent of it is Milton's scenes as they were written and about 25 per cent of it are scenes that I have written. The other 50 per cent is what I've written based on Milton's writings; taking bits from poems, turning poems into scenes and vignettes and images and music. It's a piece that evolves. For this production I've written a couple of new songs. It's a nice work that way in that it is more a series of interlocking vignettes. There is room to change things around, alter things depending on the circumstances and the people doing it. This time the cast that I have are pretty strong singers so we're going for more accent on that.

In a way I would rather be doing this show outside of Toronto because it is a good kind of show to be able to take around to Community halls. I probably will eventually do it. M2: This is a good starting point? A: Yes, I may get it on after this out in the country. It's only just now that they're waking up, encouraging Canadians to get around in their own country. It would help if there was a hell of a lot more circulation of music and theatre, expressions from various regions going to the other regions.

I would think it would do terrifically on the East Coast. Yes, well I did it down in Charlottetown last summer. I don't particularly want to "bad mouth" the Charlottetown Festival but it was disappointing because we didn't reach as many Islanders as we wished. The Islanders assumed it was just some other shit for the tourists and a lot of the tourists thought it was a local show. We got caught in the middle. No, I'd love to tour the Maritimes. It is a great

## Cont'd from pg. 14

thing to tour in terms of Canadian unity and stuff, but there are certain messages of the play that run counter productive to that. The theory is pushed that the Island was rather ripped off by Confederation.

M2: I have noticed a lot more people becoming interested in Theatre, how has audience reaction been?

A: There is certainly an upsurge in tainly doing a lot better, especially considering there are so many new theatres.

I used to do a lot of concert performances around Universities and sort of gave it up, I got kind of depressed by the lack of reaction. When we were touring with Perth County Conspiracy in '71, '72 we were making connections with progressive elements at the Universites. The last time I toured it just seemed the Universities had been reduced to a bunch of beer swigging fogs.

You sort of wrote, directed and starred in this production.

Well, Paul Thompson is sort of director, is the official director on the thing. Obviously I sort of put the thing together before. Yes, I've gone from doing one thing to the other over the years.

M2: Do you usually stay basically with the music and adaptations?

A: As opposed to what?

M2: Well you say this time you wrote some of it.

A: Yes, I haven't done a lot of writing, this thing, I have kind of written although it is stuff based on Milton's structure of things. I'm not really much of a writer per se, just music and lyrics.

M2: Do you stay in Canada?

A: Yes, I used to work a lot in the States years ago, about 10 years ago. Now except for odd trips to England, I stay exclusively in Canada.

It's not easy for me to talk about this thing succinctly because I'm so wrapped up in the whole thing, so many areas if it, that I find it pretty hard to just capsule the thing.

We did a couple of performances of it in Toronto a couple of years ago at Harbourfront. We got terrific response to it. There are a lot of Maritimers in Toronto and I certainly hope we can pull some of them out.

Get the  
facts  
from  
Medium II

Continued from page 7

expect to have the kind of community which in the evening lets them go to a highly successful symphony performance. And I suppose somewhere along the line the people in this community have to make up their minds what kind of community they want.

Q. Highway 403, extending from the 401 to the QEW was something which you promised in your initial campaign, and it has since been approved and is now under construction. I can't help but see it as part of the same problem with Toronto in that it is going to encourage people to drive to Toronto rather than staying in Mississauga where traffic is experiencing congestion difficulties.

A. Highway 403 is designed to take the pressure off Mississauga from traffic which originates west of Toronto. The 401 is being strangled by traffic which originates in Hamilton and Burlington and Oakville and drives easterly daily to Toronto. When 403 is built, traffic planners and our own planners indicate that the major pressure will be taken off the Queen Elizabeth Highway, and the Queen Elizabeth will be able to operate in a viable way. As far back as 1965, it was estimated that if the 403 were not commenced by 1971, the Queen Elizabeth Highway would cease to be a viable highway. Now it has operated with difficulty past that period, but I think to a great extent that forecast has come to pass, and the whole idea of 403 was to relieve Mississauga roads from congestion that originated outside the municipality, and destined for somewhere outside the municipality on the other side. It's a controlled access highway; it's not designed as a highway to pick up internal traffic. And it will take those Oakville cars off of Mississauga Road.

Q. This Official Plan to which you've referred came out in July of this year. It seems to project if not an increased growth rate at least an equal growth rate in Mississauga.

A. The Official Plan says that growth will be monitored to assure that a proper balance of industrial development, and residential development can be assured. It will be monitored annually to see that the expectations will regard to job generation has been reached. It is the most comprehensive and quite possibly the most complex Official Plan ever approved in Canada. It's interesting to note that in the Ontario legislature the other day, a resolution was passed which insisted that municipalities include in their Official Plans statements with respect to industrial generation and job generation. The city of Mississauga's Official Plan was read into Hansard as the only one which does that in a very competent way. I think we've struck a real first there.

## Directions Careertalks

Don't wait until your graduating year to investigate career options! Start now by listening to representatives from business, industry, government and the academic world. Discuss a myriad of occupational areas and academic programmes.

\* All talks to be held in Room 1069 of Sidney Smith Hall (unless otherwise specified) on Mondays and Wednesdays throughout the academic year.

DATE	TIME	TOPIC	TYPES OF SPEAKERS
November 15, 1978	1 to 3 p.m.	Library Careers	Reps from U of T's Masters programme and Seneca's technician course; a Librarian and Library Assistant from Public Library system
November 20	1 to 3 p.m.	C.U.S.O.	A rep from the organization and programme participant
November 21 (Tuesday)	1 to 3 p.m. *Room 117	Careers in the Investment Industry	Reps from retail sales, research, underwriting, bond and money markets in institutional sales
November 22	1 to 3 p.m.	Planning Careers	Rep from U of T programme and university planner
November 27	1 to 2 p.m.	Biomedical Engineering	Rep from U of T programme and student course
November 27	2 to 3 p.m.	Aerospace Studies and Engineering	Rep from U of T programme and student course
January 15, 1979	1 to 3 p.m.	Careers in Experimental, Clinical, Educational and Industrial Psychology	Practitioners from each area
January 17	1 to 3 p.m.	Recreation Careers	Reps from social service agency, institutional setting, recreational promotional organization
January 22	1 to 3 p.m.	Careers in the Visual Arts	An artist and consultant commercial art field
January 24	1 to 3 p.m.	Personnel and Labor Relations	Reps from Personnel Association, Faculty of Management Studies, Masters of Industrial Relations Programme
January 29	1 to 3 p.m.	Environmental Careers	Reps from government, a consulting firm, a non-profit environmental agency

Further details on the Careertalks mentioned below will be available mid-January (Advertising flyers will be distributed throughout the campus - Registrar's offices, student services offices, bookstores, libraries, Sidney Smith Information Desk, etc.)

Date	Time	Topic
January 22	1 to 3 p.m.	How to get a job in a large organization
February 6	1 to 3 p.m.	Advertising Opportunities
February 6	1 to 3 p.m.	A Career in Public Relations
February 7	1 to 3 p.m.	Management Careers in Business and Industry
February 13	1 to 3 p.m.	Marketing Management
February 20	1 to 3 p.m.	Industrial Relations
February 27	1 to 3 p.m.	Planning
March 5	1 to 3 p.m.	Marketing Your Own Business

### Management Careers in Business and Industry

- 1. Research and Data Analysis
- 2. Materials Management
- 3. Production Control
- 4. Board Management
- 5. Marketing
- 6. Advertising
- 7. Merchandising

### Media Careers

- 1. Advertising Agencies and Weekly News
- 2. TV Radio and Film
- 3. Newspaper and Magazine

\*\*ALL CAREERTALKS WILL BE TAPE - Arrangements can be made to listen to the tapes at the Placement Centre by making enquiries to the librarian.

# THIS WEEK'S PARADE OF EVENTS

**Tues. Nov. 14**

—"The Psychology of Political Leadership", a seminar with Principal Fox and Dr. Schiffer. Council Chamber 8 pm.. All welcome!

**Wed. Nov. 15**

—"The JFK Assassination Story" presented by the Erindale Alumni Assoc. Tickets at Info desk, rooms 3135 and 229. No reporting , cameras or tape recording permitted!

**Thurs. Nov. 16**

—Interfaculty Championship Soccer game at Erindale. 2:15 on the playing field  
—SAC Free Film featuring "Duddy Kravitz", 5:00 pm., room 2072  
—8 pm. - Disco in the Duck  
—Political Science Association "Who the Hell are You?" pub from 3 pm. to 6 pm. in the Faculty Club in the South Building (That's room 3141 for you commoners). Everyone welcome.

**Fri. Nov. 17**

—The Blind Duck features the best live entertainment in town every Friday night. Drop by and see who's playing this week.

**Sat. Nov. 18**

—Oldies 'n Goldies night in the Blind Duck featuring "Jumbo Jim" Freeman. 50's and 60's rock 'n roll at its best. Doors swing open at 7 pm.

**Wed. Nov. 22**

—Erindale's Amateur Night and Gong Show. This is a guaranteed good time.

**Talented?**

—Then Amateur Night is just what you need to get that break that will start your career skyrocketing. Hollywood directors always attend this function so sign up your act now in the Blind Duck. Professors welcome.

**Career Counselling and Placement Centre**

—Is located upstairs in the Crossroads building. This service is provided for you! Take advantage of it.

For further information regarding these and other events drop by ECSU in the Crossroads Building or call us at 828-5249.

## REACH OUT AND ENJOY Erindale College Students' Union